The UNESCO Courier

A window open on the world

March 1973 (26th year) - U.K.: 13p - North America: 50 cts - France: 1.70 F

THREE FACES OF ART TODAY

TREASURES
OF
WORLD ART

75

BURMA

Photo Réunion des Musées Nationaux, Paris

Golden Buddha

Hands open in a gesture of welcome, this life-size, 18th century Buddha from central Burma (1.62 metres high) is carved in teak and embellished with gilt lacquer. It is one of the treasures of Eastern art displayed in the newly extended and modernized premises of the Musée Guimet, in Paris. Founded at Lyon in 1878 by Emile Guimet, a French industrialist and keen orientalist, the museum was transferred to Paris ten years later. Today it boasts a world-renowned collection of sculpture and other works of art from south east Asia (Indonesia, Thailand, Laos, Burma and India), outstanding examples of graeco-buddhist art from Pakistan and Afghanistan, works of artist-monks from Tibet and art treasures from China, Japan and Korea. Modernization of the museum, due to be completed in 1975, makes full use of the latest display and lighting techniques which reveal the full beauty of these masterworks from the Orient.

The UNESCO Courier

MARCH 1973
26TH YEAR

PUBLISHED IN 14 LANGUAGES

English	Italian
French	Hindi
Spanish	Tamil
Russian	Hebrew
German	Persian
Arabic	Dutch
Japanese	Portuguese

Published monthly by UNESCO

The United Nations Educational, Scientific and Cultural Organization

Sales and Distribution Offices

Unesco, Place de Fontenoy, 75700 Paris

Annual subscription rates £ 1.30 stg.; $5.00 (North America); 17 French francs or equivalent; 2 years: £ 2.30 stg.; 30 F. Single copies: 13 p stg.; 50 cents: 1.70 F.

★

The **UNESCO COURIER** is published monthly, except in August and September when it is bi-monthly (11 issues a year) in English, French, Spanish, Russian, German, Arabic, Japanese, Italian, Hindi, Tamil, Hebrew, Persian, Dutch and Portuguese. For list of distributors see inside back cover.

Individual articles and photographs not copyrighted may be reprinted providing the credit line reads "Reprinted from the **UNESCO COURIER,**" plus date of issue, and three voucher copies are sent to the editor. Signed articles reprinted must bear author's name. Non-copyright photos will be supplied on request. Unsolicited manuscripts cannot be returned unless accompanied by an international reply coupon covering postage. Signed articles express the opinions of the authors and do not necessarily represent the opinions of UNESCO or those of the editors of the **UNESCO COURIER.**

The Unesco Courier is indexed monthly in the Readers' Guide to Periodical Literature, published by H. W. Wilson Co., New York, and in Current Contents - Education, Philadelphia, U.S.A.

★

Editorial Office
Unesco, Place de Fontenoy, 75700 Paris - France

Editor-in-Chief
Sandy Koffler

Assistant Editor-in-Chief
René Caloz

Assistant to the Editor-in-Chief
Olga Rödel

Managing Editors
English Edition : Ronald Fenton (Paris)
French Edition : Jane Albert Hesse (Paris)
Spanish Edition : Francisco Fernández-Santos (Paris)
Russian Edition : Georgi Stetsenko (Paris)
German Edition : Hans Rieben (Berne) †
Arabic Edition : Abdel Moneim El Sawi (Cairo)
Japanese Edition : Kazuo Akao (Tokyo)
Italian Edition : Maria Remiddi (Rome)
Hindi Edition : Kartar Singh Duggal (Delhi)
Tamil Edition : N.D. Sundaravadivelu (Madras)
Hebrew Edition : Alexander Peli (Jerusalem)
Persian Edition : Fereydoun Ardalan (Teheran)
Dutch Edition : Paul Morren (Antwerp)
Portuguese Edition : Benedicto Silva (Rio de Janeiro)

Assistant Editors
English Edition : Howard Brabyn
French Edition : Philippe Ouannès
Spanish Edition : Jorge Enrique Adoum

Illustrations : Anne-Marie Maillard
Research : Zoé Allix
Layout and Design : Robert Jacquemin

All correspondence should be addressed to the Editor-in-Chief

N° 3 - 1973 MC 73-2-286

Page	
4	**THREE FACES OF ART TODAY** *By Jacques Havet*
5	**1. ART IN THE WEST** A continuous search for new frontiers *By Mikel Dufrenne*
13	**NEW REALISM: MORE REAL THAN THE REAL THING** Photo report
14	**2. ART IN THE SOCIALIST COUNTRIES** The many facets of Realism *By Béla Köpeczi*
18	**COMPUTER ART** Photo report
24	**3. AVANT-GARDE AND TRADITION IN ASIA, AFRICA AND LATIN AMERICA** *By Mikel Dufrenne*
31	**WHAT'S THE SCORE IN THE NEW MUSIC?** Photo report
33	**UNESCO NEWSROOM**
34	**LETTERS TO THE EDITOR**
2	**TREASURES OF WORLD ART** Golden Buddha (Burma)

THREE FACES OF ART TODAY

Cubism, dadaism, surrealism and other forms of modern art "exploded" reality and experimented with its component parts. A similar, but of course in no way identical, phenomenon may be occurring today when artists (such as Salvador Dali and others) take famous masterpieces of the past and transform, distort and "toy and tamper" with them. Many people are naturally shocked by this "sacrilege". The Polish artist Roman Cieslewicz, whose work is reproduced on our cover, while adopting the same "sacrilegious" approach, sees "art attacked by modern techniques and the creative machine", hence he shows Mona Lisa shedding a tear of blood. The tear in the eye of La Gioconda is echoed in the drop of blood on the rose thorn in our back-cover illustration.

Poster © Roman Cieslewicz - Editions G. Fall, Paris

Three faces of art today

This issue is devoted to three studies on trends in concepts of art in the world today. Examined separately are the arts in the Western countries, the arts in the Socialist countries and the arts in the countries of Asia, Africa and Latin America.

The articles in this issue are based on a chapter on the study of artistic and literary expression to be published in a forthcoming Unesco book which forms part of a monumental survey on the Main Trends of Research in the Social and Human Sciences undertaken by Unesco.

Initiated in 1963, this long-term inquiry of world-wide scope has been carried out by Unesco in two successive stages. The first part was completed in 1970 with the publication of an 800-page volume entitled *Main Trends of Research in the Social and Human Sciences, Part I: Social Sciences* (Co-edition Unesco-Mouton, The Hague, 1970).

The volume for Part II, dealing with social anthropology, archaeology, history, artistic and literary expression, the legal sciences, and philosophy, is now in preparation and is scheduled for publication (precise date to be announced) in English and French editions.

Each of the chapters of Part II is the result of a broad collective effort carried out on an international scale under the direction of an editor-author aided by associate editors from different regions of the world.

The eminent specialists thus responsible for the various chapters are: for social and cultural anthropology, Prof. Maurice Freedman, Oxford; for archaeology and prehistory, Prof. Sigfried J. De Laet, Ghent; for history, Prof. Geoffrey Barraclough, Oxford; for aesthetics and the sciences of art, Prof. Mikel Dufrenne, Paris; for legal sciences, Prof. Viktor Knapp, Prague; and for philosophy, Prof. Paul Ricœur, Paris. To each chapter is appended an extensive international bibliography.

The texts presented in this issue have been abridged and condensed from the study directed by Mikel Dufrenne, professor of philosophy at the University of Paris. They are concerned essentially with the evolution of art in our time, with the meaning that artistic and literary expression has for modern man and the functions assigned to art in present-day societies.

One conclusion that emerges from this brilliant analysis is that the *study* of art, no matter how rigorously "scientific" its methods, cannot be separated from the art of its time or from contemporary life in the various communities and cultures at a given moment in history.

Artistic creation, general (if not always conscious) attitudes toward art, and the systematic study of art itself (including of course the art of former epochs and former civilizations, etc.) are constantly affecting one another. Perhaps one could say that within each culture at a given stage of its historical evolution, and in the light of every significant philosophy or ideology, the same basic inspiration is at work at all three levels.

It is in this perspective that Professor Dufrenne examines the changes that are taking place in the world of art in "Western countries", as well as their deep sources of inspiration. Béla Köpeczi, Secretary-General of the Hungarian Academy of Sciences, discusses art in the Socialist countries, its foundations, motivations and evolution within the framework of the Socialist concept of a new society. In the third article of this issue, Mikel Dufrenne analyses the avant-garde and traditional concepts of art and literature in Asia, Africa and Latin America, on the basis of first-hand contributions received by Unesco. Professor Dufrenne shows how a highly original approach to art and creativity is developing in these countries, while drawing upon the acquisitions of Western scientific thinking.

Here it is worth noting that the topics presented in this issue should of course be considered in the light of the broader study of research trends to which this picture of artistic evolution is an introduction. Mikel Dufrenne and his team clearly show in their full report that the study of art and literature, while acknowledging that it is deeply rooted in the lives of individuals and communities, is continually striving for more systematic and rigorous objectivity.

Based as it is nowadays on a wealth of data pertaining to all the cultures of the globe, and seeking to understand the artistic creations of all cultures according to their own spirit and to promote their diffusion, the study of art today aims toward a universality that at the same time recognizes and respects the diversities and richness of all human expression.

In this sense, the inquiry into current trends of research on artistic and literary expressions provides a particularly meaningful introduction to the evolution and problems of the human sciences generally which Unesco has sought to present in the Second Part of this vast research project.

Jacques Havet

General Rapporteur of Part II
of the Study on Main Trends of Research
in the Social and Human Sciences

Photo Ciccione © Rapho, Paris

Photo © Yves Caucher, Institute of Contemporary Arts, London

A WORLD OF DIFFERENCE in the very concept of art spans these two pictures. Below left, "The Banker and his Wife" by the 16th century Flemish artist Quentin Massys (or Matsys). With its precise details and true-to-life portraiture, this graceful composition is a marriage of colour and poetry. Above, a framed blank canvas hung in a recent exhibition. Visitors were invited to draw whatever they wanted on the canvas, the idea being that the blank space is an inducement to dream, phantasy and invention. If art is not dead, it has changed its face.

1. ART IN THE WEST

A continuous search for new frontiers

by Mikel Dufrenne

MIKEL DUFRENNE, *professor of philosophy at the University of Paris (Nanterre), is known for his writing and research in aesthetics and linguistics. Among his works published in English translation are "Language and Philosophy" (Indiana University Press, 1963) and "The Notion of the a Priori" (Northwestern University Press, 1966). His 2-volume "Phénoménologie de l'Expérience Esthétique" (Presses Universitaires de France, 1967) will shortly be published in English by Northwestern University Press.*

ONE hundred and fifty years ago Hegel announced that art was dying. And perhaps art is in fact dead. Perhaps that which we call art today is another art, designed for other purposes and endowed with another meaning.

Traditional art was neither self-conscious nor institutionalized. It was entangled with scholarship, religion and social life. It offered the immediate expression—immediately accepted and understood—of a culture which was experienced as a whole by the totality of the people. Given over to divine worship, it celebrated the sacred element which pervaded the whole life of the community, uniting it and making it meaningful.

This embodiment of art—an art which did not regard itself as such, which is only recognized by us now—finds expression chiefly in archaic societies. It gradually lost its characteristic features when culture divided itself into various institutions and

CONTINUED NEXT PAGE

Technology invades the arts

society broke up into classes, violently opposed in various degrees.

It won its autonomy when the totality of which it was unwittingly the soul disintegrated. Then were the words "art" and "artist" invented, and art became reflected through the artist and affirmed itself as art, refusing to serve any cause except its own. It is easy to see what art lost when it won its autonomy.

In the first place art ceased to be sacred: "it lost its mythical and ritual force", as the Italian writer Gillo Dorfles expresses it in his study on this subject. There are no more summits or ecstatic moments to which it might give access. Our heroes —champions or stars—no longer in the main belong to the world of art. Our myths are caricatures of real myths, placed at the service of advertising or propaganda. When the viewer or the listener becomes a consumer, when broadcast music becomes the background for prosaic activities, when the open space before a church becomes a parking area, listening and viewing are deprived of any ritual character.

Next, art became depersonalized: it too seems to be prey to the curse of alienation brought upon man by technological civilization. When a work passed through the hands of a single artisan, that artisan felt that he was an instrument of the culture that inspired him. Art was truly "popular". By participating in the festivity or the particular event, both the individual and the creative artist had an opportunity of self-expression.

Today the very meaning of the term "popular art" has been debased: it no longer designates art of the people for the people, but one or the other—either art *of* the people, that is, "a certain type of spontaneous handicraft", as opposed to genuine art, that of artists, or else art *for* the people, more frequently called art for the masses and to some extent tied up with the mass media.

For the very concept of the people has given way to that of the mass. Three forms of culture are readily distinguishable—"high-brow, middle-brow and low-brow"—and mass culture is referred to as "mid-cult". With this middle culture, just as people are reduced to mass, art is reduced to pastime. The "art consumer" is alienated thereby, but the creative artist, who was still able to assert his individuality in collective art movements, may very well be obliterated by impersonal forms of art such as those produced by the mass media.

In the eyes of a public accustomed to mass-produced films and television serials, the identity of the author has lost practically all significance. While we know a book by its author, we know a film or a stage performance by the most outstanding name, the easiest to identify. It may be that of an actor; more often than not it is merely that of the leading rôle; sometimes it is that of the organizer or *compère* of the programme. In this way the individuality of the created work is called in question, as is its uniqueness.

HOWEVER, this picture of the death of art is too gloomy. Let us not succumb too readily to nostalgia for the past, unless it gives rise to a new art, which would not be just a revival of the old.

"I think I can say", writes Gillo Dorfles, "that the loss of the mythical, ritual and poetic character of art was a necessary stage, enabling art to acquire a new technological dimension specific to our own civilization. But I also think that in the next stage man will be in a position to draw on mythical and poetic elements for new artistic purposes... and that creative art will no longer be deprived of the irrational fantastic."

Even now a "genuine popular art" might be able to tap new sources of meaning and poetry. Not the "degenerate art of the mid-cult", but graphic art and industrial design: arts which are perhaps both *by* the people and *for* the people, if it is true that there is in them "a common ground where actual participation of the masses is united with a kind of spontaneous germination of the products of these arts". *Pop art* seems to have realized this inasmuch as it recognizes the provoking and yet de-mystifying effects of the products of the consumer society which it has taken over.

By breaking its connexions with religious, ethical or social values, art has gained the power to express a deeper, more fundamental relation, which one might venture to call pre-cultural or pre-historical, of man with the world. In this sense art today has a function and force which make it irreplaceable.

Let us look a little more closely, however, at the position accorded to art by a technological civilization. Paradoxically, the most striking phenomenon, which we shall therefore mention first, is related not to creative activity but to the distribution of works of art—although it is true that the means of reproduction, through a form of feed-back, end by affecting production itself.

We are familiar with the new means of presentation, reproduction and distribution made available to art by modern technology: the extension of transport facilities both for the public and for the works of art—sometimes entire travelling exhibitions—the development of art books, photography, diapositives and the film, in turn reproduced *ad infinitum* by popular newspapers and television.

These means, obviously bound up with the commercialization of art, make the works available to a vast public. By these means art is spread all over the world and this fact cannot be overemphasized. What we are concerned with here, however, is the consequences of this world-wide diffusion of art.

Firstly, some of these means of distribution—those which are properly

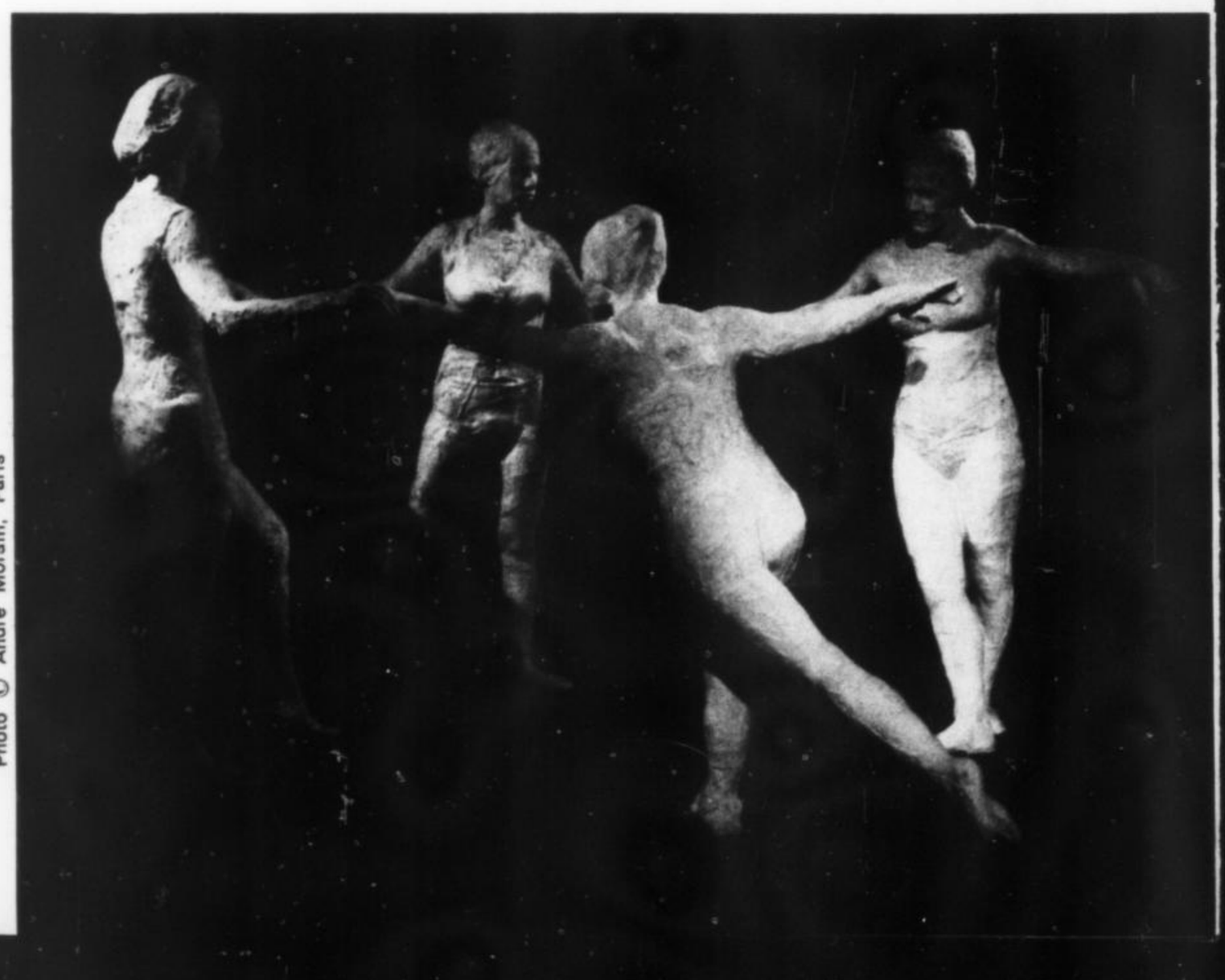


Photo © André Morain, Paris

Bathrooms and sculpture-objects

Modern artists in search of new forms of expression often reject traditional materials and techniques. The Dancers, below left, are by George Segal, an American artist who gave up painting for the sculpture of plaster figures cast in sections on living models and then assembled and reworked. During the past 15 years he has been seeking to capture gestures and attitudes seen in commonplace surroundings (buses, elevators, laundromats, restaurants or bathrooms). In Segal's "real-life" situations the assembled "environments" are authentic and each of his ghostly-white human figures, enigmatic and anonymous, are nevertheless individually distinctive works. Right, "Eggs of Neo-fossils" by Rodolfo Krasno, of Argentina, who designs his "sculpture-objects" for display with music and dancing.

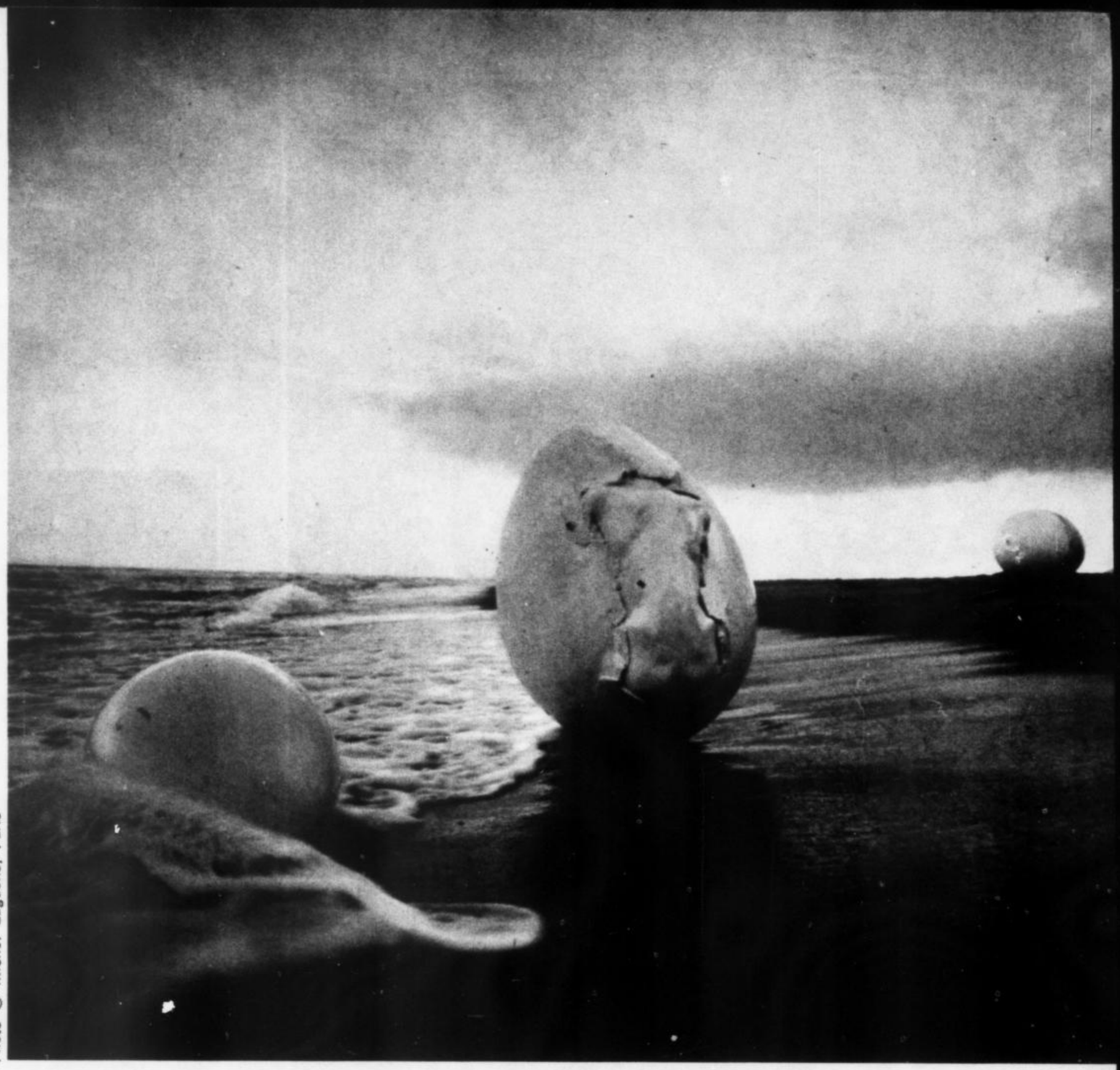


Photo © Michel Laguens, Paris

called the mass media—themselves give rise to new arts. Even if we have difficulty in believing with McLuhan that the medium is the message, it is an incontrovertible fact that new media give rise to new messages, those put out by the "information arts". The television film, for instance, becomes a particular genre within the art of film.

Similarly, "... one believes that recording methods serve above all to conserve, to imprint, to perpetuate high fidelity", writes Pierre Schaeffer. "The real importance of electro-acoustics is that it permits one to *make* sounds or again to fix natural sounds, to *repeat* them, to *perpetuate* and to *transform* them".

Secondly, as a result of technological resources, the public has adopted a new approach to the arts, or, one may say, the works have acquired a new presence, considerably magnified. It is a twofold phenomenon: either we move ourselves, thanks to ever-increasing travel facilities, or the works are brought to us, either directly as live music over the air, or as art works in exhibitions travelling across continents, or by means of reproductions.

It has often been said of reproductions that they are untrue to the originals. Malraux showed however, that they also reveal unnoticed aspects —for example, details or new angles— to the extent that they constitute new aesthetic objects.

"Reproduction", writes the Swiss museologist René Berger, "is no longer simply.... a phenomenon of repetition, as the belief would have it, which draws its tenets from etymology or habit; it corresponds to a group of numerous and complex operations which make it a *production*...

"Thus, to take a single example, is born the 'multiple' of which the importance is, not only that it does not refer to an original but also that it abolishes the very idea that such an original can exist, each example including, in its singularity, a reference to the other examples, uniqueness and multiplicity ceasing to oppose each other."

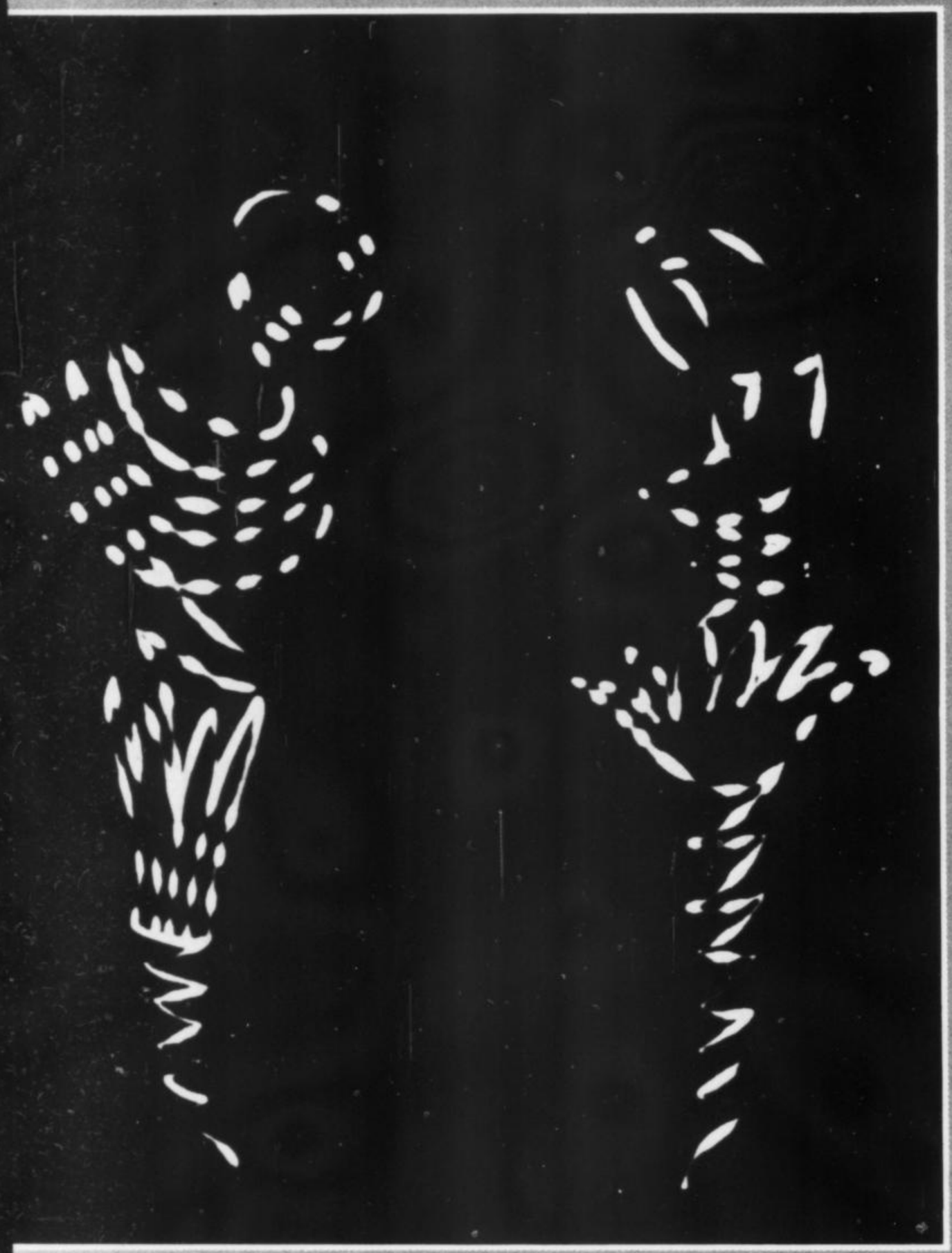
THE new approach imposed by the multiplication of information, means that the public itself is multiplying fast, and can no longer exercise its sovereign judgement based on immutable criteria such as those traditionally taught. Even judgement becomes experimental and it can only be based on studies which are also multiple.

Another implication of the massive dissemination of art may be expressed by the question: when art is distributed all over the world does it become international? Must one conclude that art can only be handled and exported when it has ceased to be rooted in a local culture and a tradition? Art is international in the same way as science, but while it is conceivable that there are no such things as Kansas mathematics or Soviet biology, can we so readily accept that Polynesian fetishes or Spanish baroque no longer exist? Do we not know that poetry is in fact untranslatable?

In this sense certain nationalistic reactions are legitimate and seem to serve the cause of art, provided of course that the particular they exalt is capable of being raised to the universal. As Marx has already said, the miracle of Greek statues is that they speak a language we still understand.

International art is an art which has internationalized itself, but one would have to distinguish between two modes of internationalization. One is the expansion of technical processes and economic constraints: for example, multi-storey buildings have spread like a disease all over the world, but so also has a certain art of information. The other may arise through the prestige of a certain style, which is then truly a style. Now this style originated somewhere and it has not

CONTINUED NEXT PAGE



CONTACT, MOVEMENT & LIGHT

How to incorporate the movement of life into works of art is a challenge that 20th century kinetic art has tried to meet in different ways: by mechanical, optical and scientific techniques, direct use of moving light and even electronic devices (see also pages 18-19).

Below, Soto's "Pénétrable", so named because the spectator can physically penetrate the work. It is now located on the terrace at the Museum of Modern Art in Paris. According to Soto (born in Venezuela in 1923) "art is the material representation of the immaterial" (la connaissance sensible de l'immatériel). "We artists", he says, "are astounding the world of science by our discoveries". With his "Pénétrable" he rejects the old idea that viewer and work of art must stand apart. Constructed of wood, metal and

Photo © F. Barton, Paris

WESTERN ART *(Continued)*

disowned its origins. Nevertheless it has also been capable of receiving and assimilating the messages of other cultures, as for example in Picasso's Negro masks and Olivier Messiaen's Hindu rhythmic patterns.

This world-wide spread of art also implies the universalization of taste. Works of art do not lose their meaning or their power to inspire other works when they go abroad, any more than the ancient works did when they left their own times. The gradual evolution or metamorphosis of meaning does not entail loss of meaning: a Negro mask has a new magic when it becomes an aesthetic object in an ethnological museum, in the same way as a Greek or Khmer temple deprived of its original setting and ceremonial, reduced to an illustration in an art book.

Art when exported or reproduced is not completely uprooted; through it the public, and artists in the first place, establish roots in remote worlds. This does not mean that we become Negroes at the sight of Negro art, any more than the proletariat becomes bourgeois by contact with an art which was previously the prerogative and expression of the dominant class. Discovering a new world does not mean inhabiting it but widening one's horizon—and perhaps, for the artist, a prospect of new adventures.

Let us see what this vaster if not unanimous world has to offer today in terms of artistic production. First, new *means*. We are well aware that the gradual evolution of the arts is governed as much by changes in techniques as by the mysterious mutations in *Weltanschauung* or "world view". This change is multiplied and hastened by industrial civilization. Its impact on art is such that a certain form of music can be called electronic, while architecture, painting and the film bring to mind innumerable examples.

Two consequences of this development of techniques should, however, be noted. The first is that the relation of art to technique is not unilateral: technology does not offer art now, more economic or more effective means. It creates new ends or, if one prefers, new styles.

For example, the standardization and pre-fabrication of architectural elements may suggest a new conception of homes, or groups of buildings. Similarly the technique of animated cartoons may suggest a new conception of the art of photography.

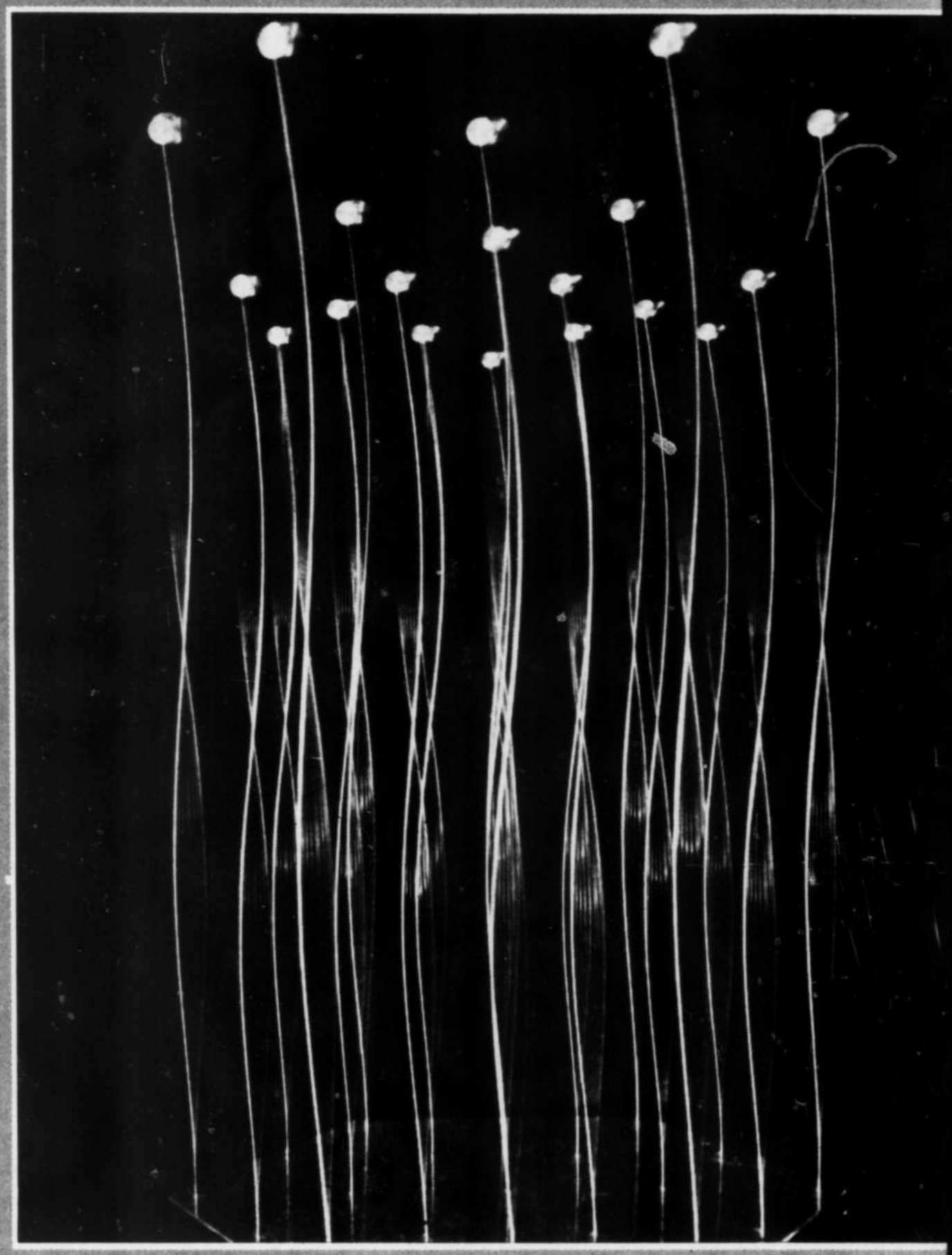
Then again the technical object may have recourse to aesthetics. This brings in the whole problem of design, of the henceforth deliberate and no longer spontaneous cultivation of the aesthetic element in everyday objects; at the same time we witness the meaning taken on by poetry when it becomes part of the world's prose.

In the second place, this is also a

rope, the "Pénétrable" displays its amazingly rich variations as soon as one enters it, as the child here on his bicycle.

Left, "Two Figures VIII", kinetic painting by Frank J. Malina, the noted American artist-scientist. His works suggest the revolution of heavenly bodies or artificial satellites in outer space. Malina uses electric light and in certain cases moving discs to animate his compositions.

Right, a different approach to movement in art, "Square Tops" by Weng-Ying Tsai (born in China in 1928). Trained in traditional Chinese art and later as an engineer, he took up kinetic art in 1963. The metal stems composing this work undulate to the sound of the human voice and seem to be "listening" to the spectator. Electronic devices make them sensitive to light and noise, inciting them to move.



Photos © André Morain, Paris

problem for the artist: What conception is he going to have of his activity, or of his vocation, when he associates with an engineer or himself becomes a technician? What kind of initiative can he take, or what control can he claim over his work, or his part of the work, when he has recourse to a computer?

Does he want to be ousted like a musical performer condemned to unemployment because of concrete music? Certainly not; but it is not easy to analyse the ruses invented by the conscious mind (or indeed by the unconscious) when creation is left to mechanical devices or when it relies on chance, where once it invoked inspiration. Perhaps in this familiarity with the technical device, a new mentality is developing which makes the artist akin to the engineer as much as to the odd-job man.

It may also happen, however, that the artist reacts with some violence to the invasion of our lives by technology, that he turns technology against itself by parodying it, or that he promotes an aesthetic of the waste product with the dustbins of our civilization. Everything depends on the way in which he regards this civilization—at least in Western societies.

At all events we must admit that our civilization offers art not only new media but also new fields—opened up by these same media, moreover, and assured of a new audience.

An allusion has already been made to the demand of industry, which is considerable today, and in which Dorfles sees the promise of a new popular art. One might also refer to the advertising arts brought into being by a competitive economy, or the propaganda arts exercised under authoritarian regimes.

Is it enough to say that advertising or propaganda have made use of pre-existing arts without converting them? By no means: this is no more the case than it was for architecture to go on decorating skyscrapers with Corinthian pillars or Gothic gargoyles. On the contrary, new art forms or new styles were invented which in turn influenced the traditional forms.

There is also scope for art in the environment itself, and the public took up this idea before town-planning was even thought of. In fact the dream of metamorphosing our surroundings, at least our urban surroundings, into a kind of *Gesamtkunstwerk* or permanent-opera is not new, but it is perhaps today that the means appear to be within our reach, even if this is not clearly realized.

What constraints are imposed on the artist by reason of these new powers? He claimed his independence at the same time as the specificity of art. What economic and social status does he possess in a capitalist society?

CONTINUED PAGE 11

Photo © Bruno Suter, Paris

Photo © "Esquire", New York

Pop goes the artist or Warhol in the soup

Photo Berthomier © Rapho, Paris

Pop art makes use of (and often parodies) aspects of the technological consumer society, drawing inspiration from everyday sources such as advertisements, billboards, comic books, films and TV. Above right, one of its American exponents, Andy Warhol, depicts himself almost engulfed in a tin of soup. Above left, painted wooden structure of a woman's head is a stereotype of fashion magazine illustrations. Produced by Luciano Lanata of Italy, it was exhibited at Expo-70 in Osaka (Japan). The goggles are a TV screen. Left, "La Balance", a playground for children in a new housing complex in the Paris area. Its architect-designer describes it as "in movement like a heavy sea; wave upon wave of paving stones".

Conformity and artistic freedom

Let us first consider the economic status of art. Despite official commissions or subsidies, art is essentially a private business, subject to the laws of competition. Its commercialization involves the works themselves, their sale, their execution, their performance, or their distribution.

Masterpieces consecrated by time are sound investments which give lustre to museums, the new sites of pilgrimage. Even with the more recent works, however, the market remains steady once an artist has acquired a certain reputation among the connoisseurs. When a new name or a new school comes up, it does not banish the others, except perhaps after many years. Speculation is confined in practice to unknown artists or outsiders, of whom the vast majority never manage to make a name for themselves, or a living except by expedients.

As for the film industry, while it provides a living for large numbers of workers, it only enriches a few stars and of necessity there are not very many well-known film directors. Nor should it be forgotten that there are probably just as many amateur cameramen as there are amateur painters or unpublished novelists.

IT is not, however, this anonymous multitude which assures art's economic vitality; it is rather the prestige of those who are talked about and who have their followers—clients who are not only collectors, for even in wealthy countries where a degree of luxury is within everybody's reach, this clientele is restricted. Nevertheless, just as there exists a mass of unknown producers, there is in all developed societies an anonymous mass of consumers—all those who attend museums, read art books, go to the theatre or the cinema and listen to recordings.

Even if art does not penetrate the world's prose to the point of metamorphosing it as the prophets of anti-art or non-art would have it, art infiltrates the leisure activities of the masses. Even if it is not a people's art, it has been brought to the people, just as it has spread all over the world.

The ever-increasing place which art occupies in our daily lives has attracted the attention of the State, which is tempted to press it into the service of ideologies or politics and to keep a constant check on it.

Hence the question: to what extent is the artist free or does he feel free vis-à-vis the State? The standards and checks officially imposed on him are a measure of this freedom.. Censorship exists everywhere, but it does not have the same force and the same functions everywhere. One may think that the artist is less free in countries where there is a State religion or a State aesthetic, that he is freer in countries where the State merely has interests and does not have doctrines or recommend a style.

Things are not so simple, however, for we must be careful to distinguish between being free, feeling free and wanting to be free. An artist who conforms to standards and accepts supervision may feel free (without therefore resembling Spinoza's weather vane). The artist who identified himself with his city and with his culture did not even ask himself whether he was free. Similarly, in some countries, artists who are particularly sensitive to social problems see themselves as defenders of the policy pursued by the State, and even prophets of the future which the State has in view, to the point of censoring themselves.

On the other hand, in a country where censorship is mild, an artist may be affected by all manner of insidious constraints imposed by the world around him and feel alienated to the point of despair or revolt.

If there is any criterion of an artist's freedom at a time like our own, when freedom is a subjective requirement, it must be sought in the vitality and quality of his art, and perhaps too in its liberating power.

The inhumanity of our civilization is due in the first place to the fact that civilization, when it becomes universal, crushes all the distinctive and meaningful landmarks which were familiar ground. Instead of being lived naturally as a tradition, it ceases to be a comfortable suit of clothes made to measure and becomes a uniform, mass-produced by the workings of impersonal laws, imposed on everyone.

Furthermore, this world turned upside down by the technological revolution and by social revolutions is full of doubts and contradictions: it is a torn world of which no one feels a citizen, for nationalism has not disarmed. The system of production and consumption, which might tend to unify it, actually accentuates the scandalous inequality of development and the contrast between wealth and poverty, between waste and famine.

Within each society also, the gap is widening between those institutions which are on the move and those which are stagnating. Then again our world is oppressive or hostile. It turns against the individual. It is not surprising that certain philosophies assert that man is dying: he is being enslaved by material or intellectual systems. It is no longer merely the Church or the State which thinks for him and forces him to accept its reasons; it is reason itself, in the hands of all those who have the monopoly of discourse.

Can the artist be said at least to feel sustained by a public with which he has bonds and to which he is responsible? In his approach to the world does the artist experience loneliness or does he feel given away to others, to a public, or even to a people? Then again, in his production, is he affected by public demand or does he follow only his own impulses or a certain logic in the gradual unfolding of a style?

The answer to these questions should of course take into account not only the artist's personality and the rôle he assigns himself, but also historical situations, social regimes and systems of art production.

AT all events, whether or not they are supported by a public, most artists, at least in the Western countries, do not usually react to the world around them without unease or rebelliousness. Their works bear testimony to this. When creative art is not an escape for them, as speculative thought or erudition are for others, it is an opportunity for decrying everything that mystifies, oppresses or alienates the individual—including sometimes the very idea of creative art.

For artists have also lost their *naïveté:* in the past they were able to identify themselves with the city or the prince who embodied it; at the dawn of history they could be the artisans of an immemorial culture and celebrate a world in which everything had meaning. Today this is no longer possible: what was formerly spontaneous consent would be complicity. They cannot help but be accomplices, and know it, when in order to live, and also to gain a hearing, they must take their place in the commercial circuit.

If they do this, can they at least claim their freedom? Yes, but they may be drawn back into the net. Every society has its safety valves to prevent explosions. Bourgeois society has its *enfants terribles*, *monstres sacrés* or *maudits*, which do no one any harm. Protest is emasculated once it becomes a fashion, pending its inclusion in histories of art.

Conversely, in countries which distrust it, it is taken more seriously when it does occur. The aesthetic character of innovations, in particular, is more attentively studied and appreciated.

In countries which find protest diverting, the game may become dangerous for the ruling class at the stage when art finds a wider audience, even among those who are ruled. It may then produce unforeseen effects and

CONTINUED NEXT PAGE

Shock treatment to 'free' the public

instead of being a safety-valve become a detonator.

Wherever he is free, the artist reacts by impassioned research and absorbed interest. The first explanation which comes to mind is of course the great variety of means made available to him by industrial civilization and also the demands it makes on him. Research is then truly technical, as it always has been. No trade can be plied, even in eventless societies, without thought being given to the skills involved and without invention being called into play.

BUT this frenzied research is partly accounted for by commercialization and competition. In a madly competitive market, setting sound investments apart, only the latest fashion sells wells—the product which is most blatantly advertized or shocks the public. This is a sufficient explanation for those who are put off by novelty and who are apt to decry it as imposture. It is not sufficient for those who want to understand.

Actually this research is stimulated by ceaseless thought that may go so far as to negate art and, first of all, the artist. Pondering on his status, the artist today seems to be retracing the path followed from Cennini to Vasari, from the state of craftsman to that of artist.

The artist contests his own status even more radically when he contests the very idea of art. Not that he necessarily abandons the quest, as Rimbaud or Marcel Duchamp did; but he assigns another object to it than the beautiful, and he pursues it elsewhere. No doubt any creation is a transgression, any invention is a challenge to tradition.

Today, however, the transgression takes on violent forms: it exalts anti-art, art in the making or spontaneous art, and it is not easy to discern the artist's motives and intentions. It certainly displays a degree of aggressiveness, but against what? First, against traditional values: putting a moustache on the Mona Lisa, perverting music by adding noise to it, painting by affixing objects normally cast away and choreography by introducing everyday gestures, are all ways of rejecting the seemly by declaring it conventional.

They are ways of profaning beauty—because it is oppressive once definitions or models of it are imposed, because it goes hand in hand with other values now suspect as a result of their manner of establishment or their antecedents (even the defining of beauty was once the privilege of a social class), perhaps also because this officially-accepted beauty has masked or excluded other forms of beauty.

Aggressiveness is then turned against the object, not just against the aesthetic product, as when some painters slash their canvases, but against the prosaic objects depicted in distorted form and devoid of practical significance in surrealist works. It may also be turned against the beholder, who may be given a bottle-rack to contemplate or a problematical assemblage of morphemes to read. Is this not mocking his lack of sophistication?

Refusal of values and of the works in which they are invested, refusal of the world we know, controlled and policed, refusal of a public which can be domesticated at pleasure: we have the impression that the artist wants to play and appeals to us to play with him. This has often been said and there are countless studies on art and play.

Today, "happenings", César's compressions of automobile parts, Tinguely's machines, Cage's music, and kinetic works, invite us to take part in a game. We know that the game can be serious because of the motivations it stirs up, the commitment it presupposes and the effects it produces. Such is art: when it claims to be play it most urgently needs to be taken seriously.

We believe that contemporary art, is a liberation movement, sparked off in the first place by the repressive and inhuman character of our civilization and later by the weight of all that artifice has added to nature.

THERE are three aspects to this liberation movement.

■ First, the world must be liberated by being peopled with new, startling objects which are not a comforting rehash of the already-known. Lifting an everyday object from its normal setting is making of it not so much an aesthetic object as an unwonted object. It is also a way of taking us out of our usual setting, of surprising us into letting go of the object, inviting us to do justice to it at last—perhaps because previously undiscovered beauty has been brought to light. Why not?

Could not even our civilization be rehabilitated in this way? By constructing a caricature of a machine, Tinguely gives the machine over to nature, and perhaps to poetry. In the works where Rauschenberg accumulates the obsessive symbols of the American way of life is there not tenderness as well as irony? At all events it is in this manner that poetry sets words free, by lifting them out of prosaic syntagmas, and that Cage's music sets sound free.

But are we not then invited to take part in a game of fools? Are we not abandoning solid ground for the delights of the imagination? While we think we are changing the world, have we not merely changed our outlook on it?

■ Before answering this question we must admit that contemporary art, instead of merely taking its audience to witness, provokes it and makes it take sides more imperiously than ever. It wants to free its audience as well as the art object, even if this demands shock treatment. How? In the first place, by enabling it to discover new horizons, freeing it from the bonds of tradition and prejudice, inveighing against the values which enslave it.

If the traditionalists accuse art of mystifying the public, it is precisely because it is endeavouring to demystify it—to the point of "deculturing" it, if we can use the word. Today's works do not claim supremacy or deference. They treat the beholder as a friend. What they ask of him is that he should associate himself with the creation as an actor, as does a performer, as does the rambler who experiences the architecture of a town, as does an audience when it joins in the singing of a chorus.

If such works sometimes appear precarious or roughly-assembled, it is in order that the partner can finish them. Execute, finish—these words have a double meaning: this is the risk run by contemporary art, the risk of dying in order to become something else and also in order that the public may live.

According to Dubuffet, the sin of culture is that it holds that a work of art is something to contemplate instead of something to experience or to make. Art only frees us if it is our own, and the mission that certain artists have assigned to themselves is to appeal to our creativeness, not so much by giving us a model to imitate, as a master does to a disciple, as by giving us an example of freedom to be lived.

■ The ruse of culture is that the most provocative work is soon commercialized, the gesture of revolt institutionalized, the appeal ignored. At least the artist was able to free himself. For this is what he is seeking in the third place, sometimes alone, without recruiting companions to share his adventure, without claiming that his freedom calls for that of others.

Freeing himself always means expressing himself, but it does not mean making a confession or an exhibition. More deeply it means coming out of himself and getting rid of the self. He must gamble to lose himself, and his authenticity is proportionate to his abnegation. Hence these strange, in-

Photos © André Morain, Paris

New Realism: more real than the real thing

New Realism is an art movement that began in the U.S. in the 1960s and now has a number of adepts in Western Europe. Sometimes termed "photographic art", it aims to recreate real things with more realism and detail than the original.

Thus, "Artist Seated" (left) by Duane Hanson of the U.S.A. is not a real live person but a super-realist sculpture made out of painted plastic, polyester and fibreglass. Only the clothes, glasses and chair are authentic.

The painting of the giant tyre (above) is by a young Swiss artist, Peter Stämpfli. Though he has reproduced each element of the tyre tread, Stämpfli does not wish to be taken for a Realist artist: since 1969 he has painted nothing but oversize motor tyres, measuring as much as 6 metres (as in photo). Blown up to this size, the tread pattern takes on an abstract graphic form.

scrutable, anonymous works produced by automatic writing, gestural painting and aleatory music. (In other words, works freed from pre-established signs, habits and constraints.)

This world which the artist inhabits and which he opens up to us, is it not a hallucinatory world, a refuge from harsh realities? When we think that we are freeing ourselves and freeing the world, are we not exchanging the real for the unreal, thought for reverie, freedom for caprice? Is not art a mirage and a luxury?

Here certain artists throw light on the subject by invoking something that goes beyond the real—and all contemporary art is surrealistic in some way. Their works do not set the imaginary against the real: they disclose a being in the state of nature, not torn by this opposition because the subject has not yet broken away from the object in order to domesticate it by means of concepts or tools.

Then the world is what we dream, but our dreams reflect the world: the world dreams with us and it is the world's dreams which art records until science rejects them.

While in the socialist countries certain forms of contemporary art are decried as symptoms of decadence, in the Western countries themselves these productions are not always sympathetically received. Evidence of this is provided not only by the public which continues to frequent museums of classical art, but also by many critics or specialists in aesthetics. We said at the outset that the old always continues to exist alongside the new. We must not forget this as we emphasize the new in an attempt to determine its true place and to understand it. ■

2. ART IN THE SOCIALIST COUNTRIES

The many facets of Realism

by Béla Köpeczi

DEVELOPMENT presents certain common features in all types of countries, but the situation of literature and art assumes special characteristics in the Socialist countries.

The changes that have occurred in means of presentation, reproduction and dissemination influence art and its function in these countries as elsewhere, but do not necessarily lead to the same results as in capitalist society.

The radical changes that have affected the economic, social, political and cultural structure play a decisive part from the standpoints of the development of artistic and literary production, the education of the public and the use of the mass media.

In the Socialist countries art has its place in that great undertaking that Lenin called a cultural revolution, the characteristics of which are as follows: extinction of the cultural monopoly of the former ruling classes; raising of the cultural level of the worker and peasant masses; creation of a new intelligentsia; support from the State for the development of the sciences and the arts; conscious activity of the Communist Party and of the Socialist State, aimed at achieving these objectives. This programme implies the existence of an art which appeals to the broad masses and the democratization of its dissemination.

Under these conditions, a work of art cannot be regarded as an article of trade even if, in the present stage of evolution, it does retain some of the characteristics that this term implies.

Guided by the principle of the educational rôle of art, socialist cultural policy endeavours to disseminate and to make accessible, through the grant of considerable subsidies, the loftiest values of past and present. This conception of culture can lead to an over-simplified didacticism but, even in that case, it is hardly possible to deny the advantages offered by selection based on value judgements.

The results obtained at the level of the dissemination of classical literature and art are undeniable; in this connexion there has been much talk of a "conservative" policy, but we consider, on the contrary, that the "rebirth of the classics" has led to a raising of cultural standards and to the human enrichment of the broad masses.

The difficulties of choice arise especially in connexion with current production, where the demands of politics, aesthetic concepts or simple questions of taste may lead to erroneous judgements.

Thus products of varying rigidity, insignificance or bad taste can be disseminated, especially in the field of light entertainment, where we find certain features of a "consumer culture" inherited from the past or imported or imitated from Western Europe.

Whereas in Western Europe the artist, even if he regards himself as "committed", frequently lives on the fringe of society, in the Socialist countries he takes part in the life of the community. The commitment of socialist writers and artists does not mean in any way that they are obliged to take a stand on matters of current political interest, and it does not necessarily involve the production of illustrative works, as certain opponents would have it.

Nevertheless, if one approves of the aims of socialism one cannot adopt the same opposing attitude which, within a society dominated by capitalism, would stem from one's attitude as an opponent of that particular social order. The commitment of the socialist artist is no more than a conscious identification with the cause of the working class, and this stance implies the creation of an art that is democratic and humanistic in character.

That being said, it must nevertheless be recognized that this new attitude of the intellectual in the community is not easily achieved, for it is subject

CONTINUED PAGE 16

BELA KÖPECZI, *Secretary-General of the Hungarian Academy of Sciences, is an international authority on trends in 20th century thought in the Socialist and Western countries and on questions of cultural policy generally. He is professor of French language and literature at the Faculty of Letters in Budapest.*

Photo Anatoli Garanin - Sovietskoye Foto © APN, Moscow

"Worker and Woman Collective Farmer", by the Soviet sculptor Vera Mukhina, is an example of Soviet Socialist Realism in art. A stainless steel sculpture, 25 metres high, it was first exhibited outside the Soviet pavilion at the Paris International Exhibition of 1937. It is now a prominent landmark in the Avenue of Peace, in Moscow, against a background of modern apartment buildings.

to the misunderstandings of politics as well as to those of the artist, and it is often at the mercy of conflicts of an objective nature that arise between these two spheres of human activity.

Moreover, it does not necessarily follow that an artist living in a Socialist country is a Marxist: the problems that we have touched on naturally assume a different light for those who are not Marxist, and the nature of the contradictions that these artists have to contend with is also different.

It is primarily by their creative activity that the writer and the artist take part in the building of the new society. In this task they are assisted by the State, which places orders through the intermediary of the cultural institutions, establishments or factories and which, through the same network of organizations, undertakes to disseminate their works.

Government bodies promulgate laws aimed at ensuring effective protection of the authors' rights, thus enabling a considerable body of writers and artists to live solely from their profession. The State subsidizes artists' funds which pay out advances and grants to their members, deal with problems of social security, maintain homes for rest and creative work and in some countries they may even have their own publishing houses, sales networks and so forth.

UNDER the influence of social reality and Marxist theory various literary and artistic trends of a socialist character have come to light during the past hundred years. Some consider as "socialistically realistic" only those works which extend the classical tradition, whereas others refer only to tendencies originating in the *avant-garde* of the beginning of the century.

Looking beyond this quarrel between schools, we believe that it is the co-existence of these movements which, from the beginning, has characterized the evolution of the new art. The novels of Gorky, Alexis Tolstoy or Sholokhov, the theatrical schools of Stanislavsky, the paintings of Deineka, Sarian or Favorsky, the statues of Mukhina, the symphonies of Shostakovich and the ballets of Prokofiev prove that it has been possible to keep faith with a certain realistic tradition of the nineteenth century and to achieve undeniable successes.

The poems of Mayakovsky, the films of Eisenstein and the theatrical innovations of Meyerhold, to mention only these, are there to show that the movement which borrowed from futurism, expressionism or constructivism was also capable of creating durable works.

We find the same tendencies, with national variants, among the other peoples of the Soviet Union, in the other Socialist countries of Central Europe, Asia and America, and in the works of Marxist writers and artists in non-Socialist countries.

In some countries, such as France (Aragon, Eluard) or Czechoslovakia (V. Nezval), it is the *avant-garde* that has been predominant; in others (as in the case of the German writers Bertold Brecht, Johannes Becher and Anna Seghers) we observe the co-existence of several trends; in some others we note an early attempt at synthesis (as in the poetry of the Hungarian, Attila Jozsef).

While admitting the importance of tradition in the formation of the new art, it should not be forgotten that its representatives are seeking to assert not only continuity but, above all, discontinuity in the evolution of art. The socialist artist is searching for novelty in themes and forms and, at the present stage, we are witnessing experimentation in every sector of art and literature.

In a note on literary and artistic developments in the Soviet Union, Mikhail Alpatov describes the present situation in these words :

"It was towards the end of the 1950s that a new wave of artistic research began to develop, especially among the younger generation of artists and poets. They were beginning again to show an interest in the post-impressionists and to rehabilitate the Russian art of the beginning of the century. Attempts were being made to link up with folklore traditions and those of ancient Russia.

"It cannot be said that all these searchings have been crowned with success. There always remains a danger of eclecticism. By imitating fine

Recent Soviet painting

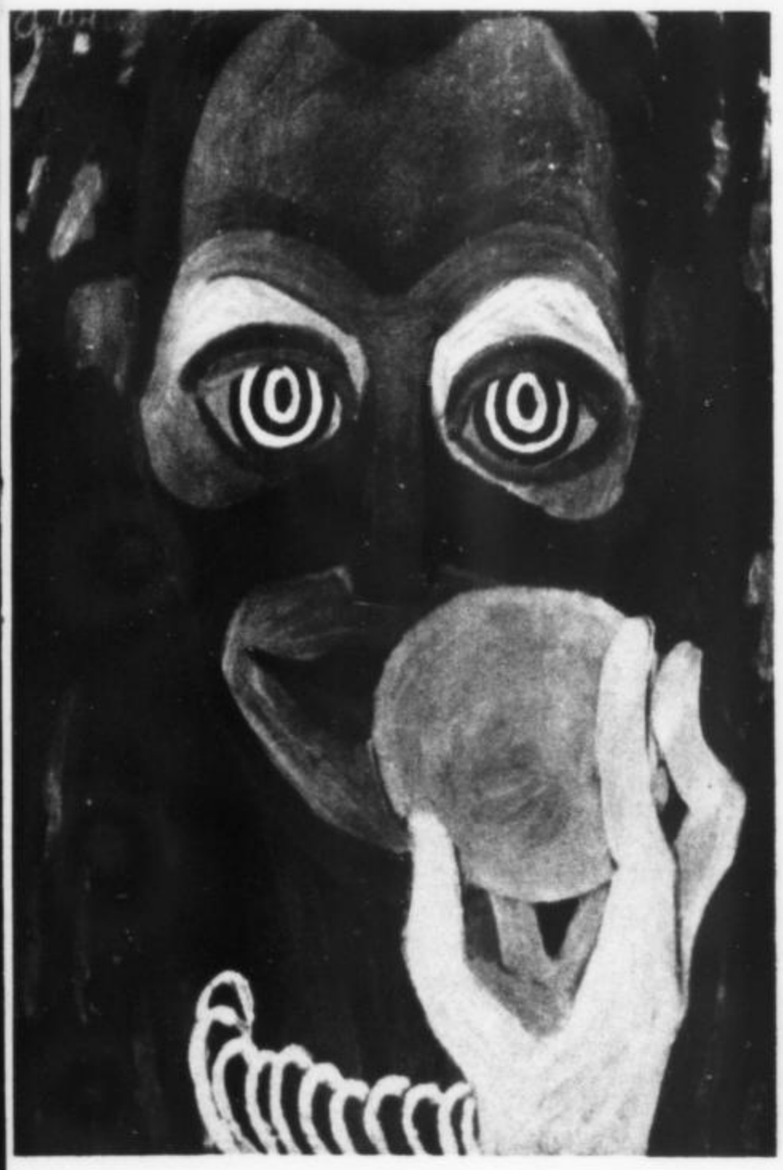
In the Socialist countries one today finds different approaches to art. In most of these countries Socialist Realism is the accepted artistic method that presupposes that art should depict historically concrete though changing reality.

Art in Socialist Realism is considered as having primarily an educative role to broaden the cultural horizons of the people and instil in them feelings of humanity and internationalism.

In certain Socialist countries, in addition to Socialist Realism, there are other methods of art which can be said to approach artistic research in Western countries.

Some examples are shown on these two pages and the front cover (Poland), the back cover (Cuba), as well as pages 21 and 23. Here we reproduce works by artists of the U.S.S.R.: Left, "Young Girl with a Little House" by Alexander Tyschler (1962); below, "Clown" by Aleksei Anikeenok (1965); right, "The Sumgait Synthetic Rubber Factory" by Rasim Babaiev, of Azerbaijan.

Photos © APN, Moscow



examples one risks losing one's originality and one's national character. 'But however that may be, the faults of the preceding stage are disappearing in every realm of art and above all in architecture and in the decorative arts."

Let us add that in the other Socialist countries we are witnessing a return to certain manifestations of the *avant-garde* in the 1920s and an increase in the interest aroused by current literary and artistic trends in Western Europe.

True innovation, however, resides not in the search for new forms, but above all in the search for a new content. During revolutionary periods socialist art has presented man in his struggle to bring about a radical change in society.

Today, at least in some Socialist countries, the forms of the combat have changed: writers and artists are seeking to define the characteristics of socialist personality in conditions of peaceful construction. What is on the agenda is the expression of a real humanism—one that takes into account the individual and is opposed to alienation, depersonalization and nihilism.

As to their basic aims, art and cultural policy in the Socialist countries are determined by Marxist philosophy. The two basic ideas that govern Marxist doctrine in this matter can be summarized as follows: art is a reflection of reality and, accordingly, a means of knowledge; secondly, art has a social function, namely, it must help to change the world.

These basic notions have been interpreted in very many different ways under the influence of social, political and cultural development. For an

CONTINUED PAGE 20

Photo © from "The Computer in Art", by Jasia Reichardt, Studio Vista, London, Van Nostrand Reinhold Company, New York.

COMPUTE

Science and technology toda artists ; the achievements of s technological advances have materials and working techni this double page we present world produced with the aid

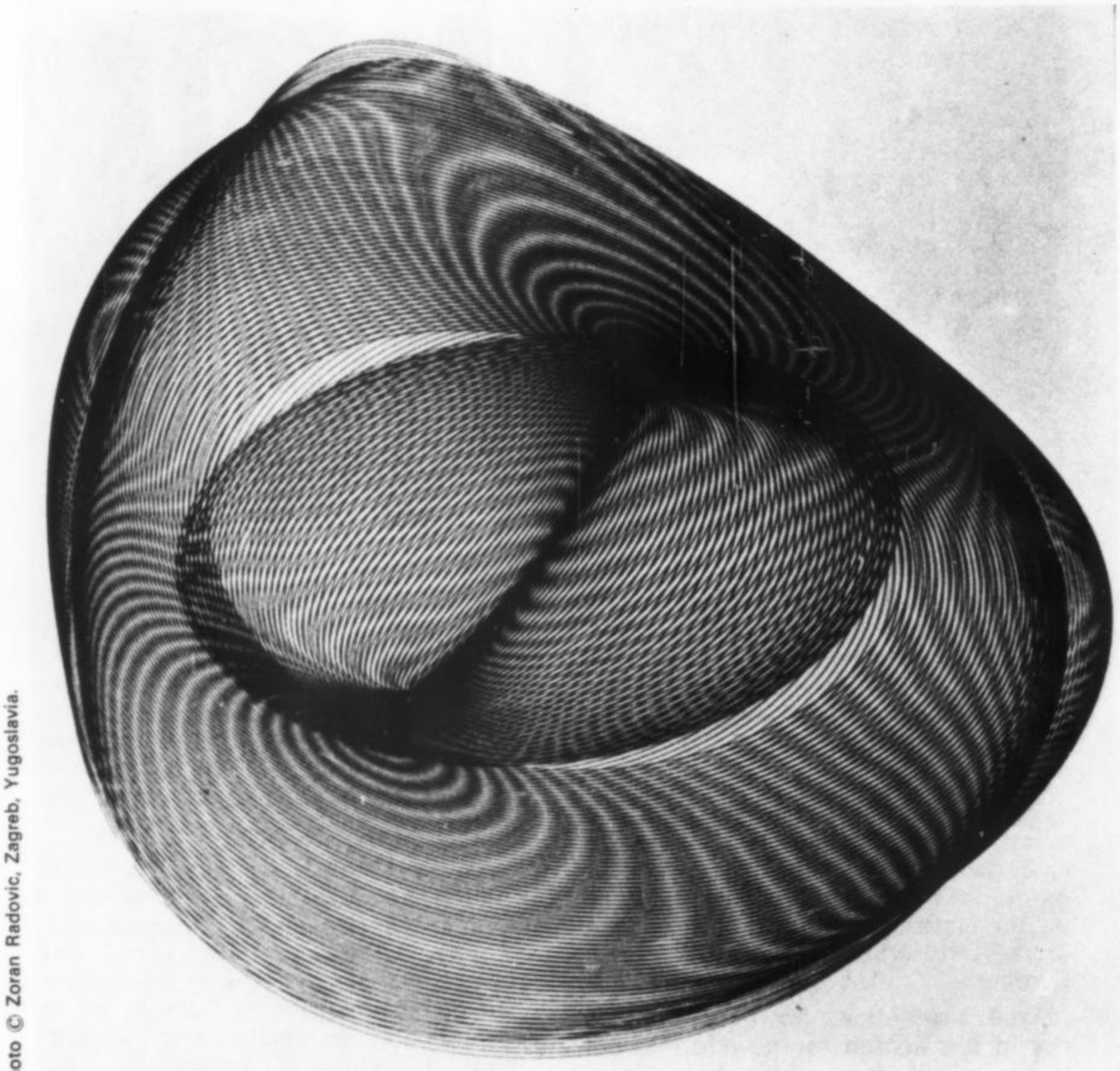
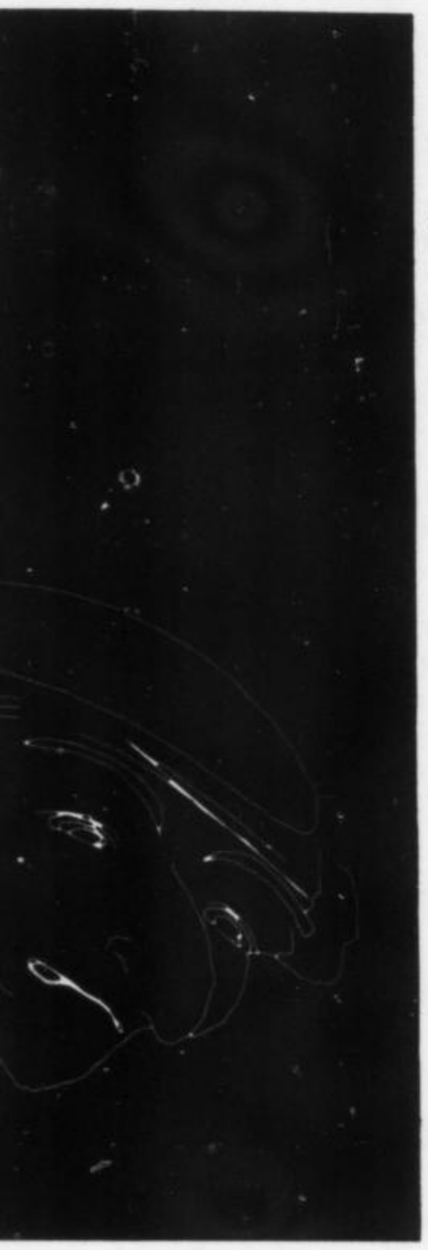


Photo © Zoran Radovic, Zagreb, Yugoslavia.

18 **YUGOSLAVIA.** Zoran Radovic's intricate designs are achieved by the simultaneous transmission to paper of the oscillations of two pendulums. It took several years of research before he was able to control his "ornamentograph" (the name he has given to his apparatus) and select the forms and shapes he wanted to produce. Radovic has succeeded in arriving at a mathematical formula which expresses the virtually limitless pattern variations that the ornamentograph can produce.

Photo © Manfred M

GERMANY (FEDERAL REP.). "Band Structures", right, by Manfred Mohr consists of continuous lines produced by a computer. One of the aims of this kind of work, says Mohr, is to demonstrate that beauty is not, and must not be thought of as being, the attribute of natural objects only.



JAPAN. Sharaku (or Toshusai) is famed in Japan as an actor of the Nô theatre of the 18th century and, above all, as an engraver whose works consist almost wholly of portraits of Kabuki actors. Today, a group of Japanese engineers and designers use a computer to produce works of art by distorting original works while retaining the spirit of the traditional art forms of Japan. Left, five distortions of a portrait by Sharaku.

BRAZIL. This delicate study of a woman's face (right) is a computer graphic by the Brazilian artist Waldemar Cordeiro. Each element of the facial structure was "treated" by the computer according to the intensity in the range between black and white. The face is more easily distinguishable if the photo is held at a distance or looked at through half-closed eyes.

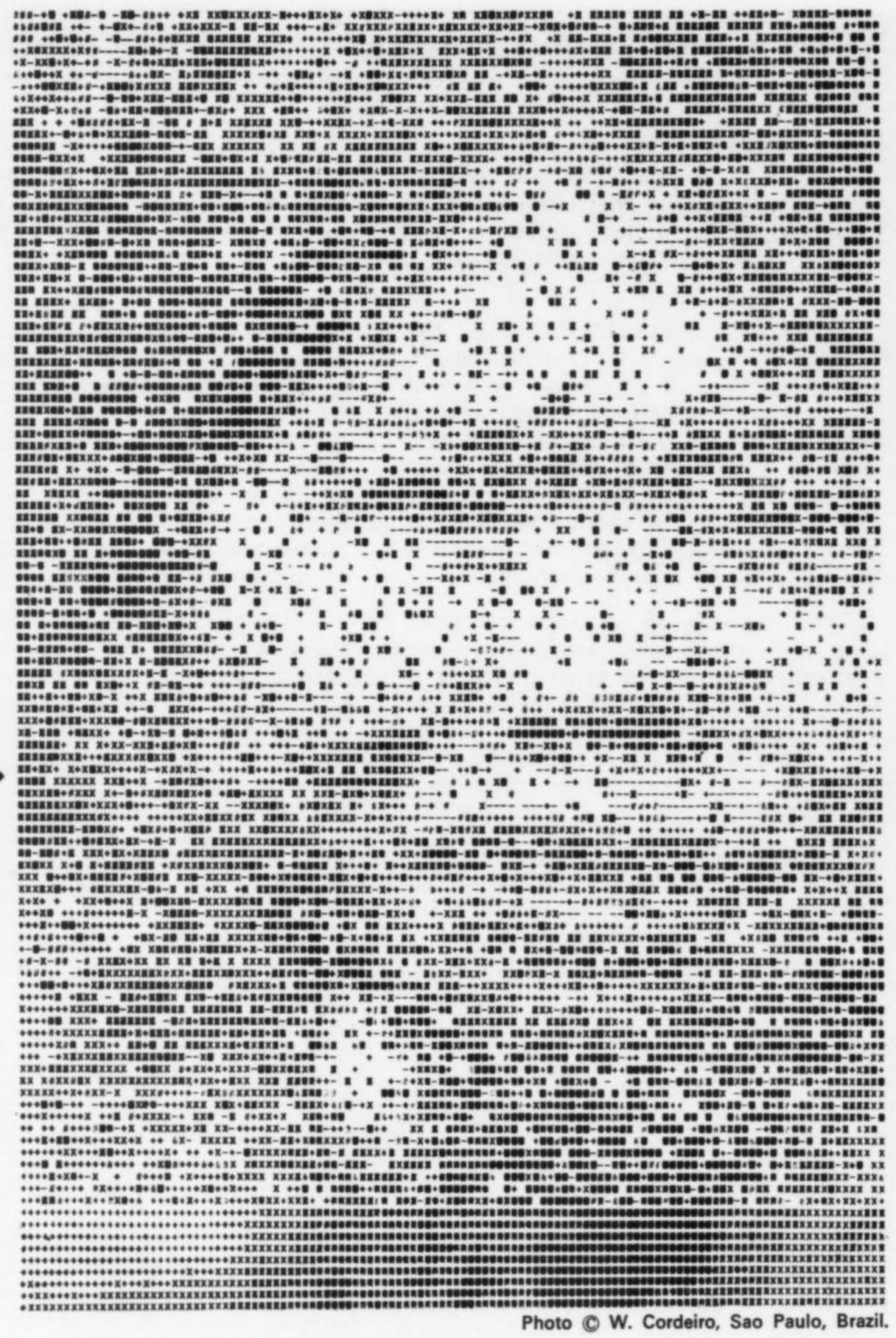


Photo © W. Cordeiro, Sao Paulo, Brazil.

TER ART

today hold a growing fascination for many modern of science provide a new source of artistic inspiration; ave made available to the artist a wide range of new chniques (see photos and captions pages 8-9). On ent a few works by artists from different parts of the e aid of electronic computers.

UNITED STATES. Right, a work by A. Michael Noll, an American research engineer who became involved in computer art by accident when his microfilm plotter went wrong and produced an unusual linear design. Later he took part in the first computer art exhibition, in New York in 1965. In this work Noll programmed the computer to repeat the same curve 90 times; the resulting composition bears many similarities to certain Op Art or serial art creations.

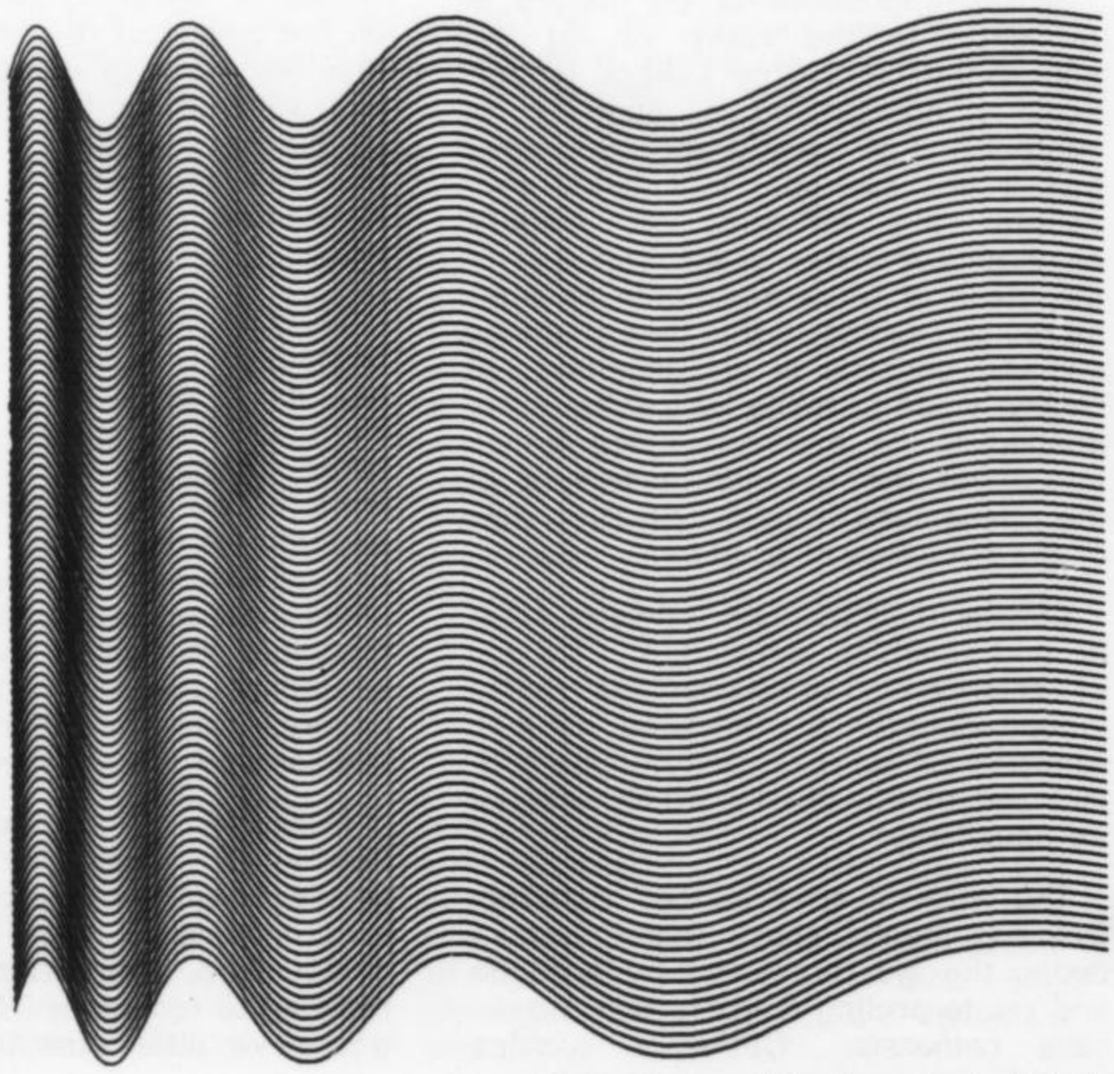
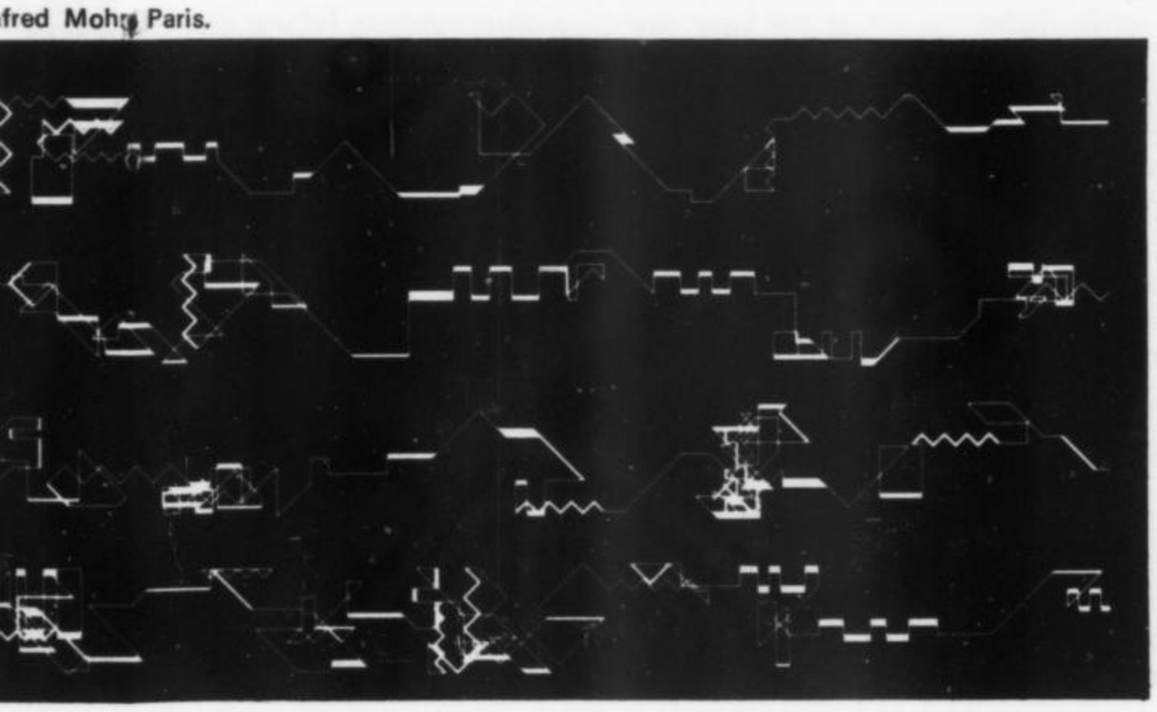


Photo © from "The Computer in Art", by Jasia Reichardt, Studio Vista, London, Van Nostrand Reinhold Company, New York.

fred Mohr, Paris.



Where content is more important than form

understanding of the present debates we have to go back to the sources and compare what they convey to us with the different interpretations that have appeared over more than a century.

According to the Marxist view the various forms of social conscience are the reflections of objective reality, of which the knowledge, understanding and change are the aims of all human activity. Reflection does not mean photographic reproduction, but rather the building of a model serving to bring out—by strictly artistic means—the essence of human phenomena.

The founders of Marxism consider that in literature as in art it is *realism* that corresponds to their philosophical view. "Realism", writes Engels, "supposes, in my view, in addition to accuracy of detail, the exact representation of typical characteristics in typical circumstances."

Realism of this kind is not one artistic tendency among others—it is considered as a *method* that makes it possible to understand the complex relationships that lie behind changing reality.

IT is thus that the problem of the method leads to the theory of reflection. This conception was applied by critics and historians of art and literature in the Soviet Union in the 1920s and in particular by Anatoli Lunacharsky.

In the application of the theory of reflection to the realm of art the philosophy of György Lukacs is particularly notable on account of its content and of the widespread interest that it has evoked. In Lukacs' philosophy the influence of Hegel's aesthetics matches in addition that of the ideas of Marx and Lenin on literature. According to this theory artistic *mimesis* consists in an "imitation" of reality, made possible by a subjectivity pushed to its extreme, which brings into relief the essential moments of the phenomena from the point of view of the evolution of mankind.

Lukacs distinguishes between artistic and scientific knowledge. The aim of science is to present a reality independent of the knowing subject, whereas art achieves unity of the subject and of the object, which ensures its specificity.

The work of art produces an affective and mental shock that Lukacs—taking the old term used by Aristotle and reinterpreting it in his own way—calls *catharsis*. *Catharsis* enables man to go beyond the stage of individuality to reach that of the generic, that is to say, to identify himself as an individual with the cause of mankind.

In the 1930s, writers and theorists discussed the correctness of this philosophy. Bertold Brecht among others took the Hungarian philosopher to task for the over-passive character of his theory of reflection. For the great German playwright, "Realistic art is an art of combat. It combats false conceptions of reality and impulses that go against the real interests of mankind."

Although the majority of Marxist thinkers accept the theory of reflection, the aesthetic and historic aspects of the problem continue to be discussed. The representatives of the "great realism", while combating, and correctly so, sectarianism, set up as an ideal the works of the classical writers of the nineteenth century and of their followers, the works of, say, Balzac, Tolstoy or Thomas Mann.

The thesis that contrasts this realistic art with anti-realistic art—a label under which it was intended to include not only bourgeois decadent art, but also innovating trends of the revolutionary *avant-garde* (German expressionists, Russian futurists, surrealists of central Europe, and the like)—implied an unduly simplified vision of the true historical process.

At the present time there are various contending philosophies, varying from the theory of realism considered as a general trend, illustrated by the works of the great classics, to the theory of "Réalisme sans rivages" ("unbounded realism"), which is meant to include all the trends of the twentieth century and any work of value. This discussion touches on the very foundations of the theory of reflection, since some theorists contrast with it, in one way or another, myth, activity and subjectivity.

Marxist aesthetics postulates the *primacy of the content*, while declaring its dialectical unity with form. Here *content* and *form* should be taken to mean two aspects of the work of art that cannot exist independently of each other: the content is the reflection of the essential relationships inherent in a subject; form is, in the last analysis, the image that expresses these relationships and ensures communication between the creator and the receiver.

Generally, a distinction is made between the inner and the outer form. In the novel, for example, the inner form is made up of the characters and composition, the external form is reduced to technique. Marxist aesthetics gave little attention to analysis of questions of form, which has certainly harmed its development and suggested the idea that it is only concerned with the content of works of art, especially their political or ideological content.

In *The German Ideology*, Marx and Engels already stated that "it is not consciousness that determines life, but life that determines consciousness."

One of the forms of this consciousness is the aesthetic form which is linked by a series of transitions to the material basis. "Whether an individual like Raphael", write Marx and Engels, "is able to develop his talent depends entirely on the demand, which in turn depends on the division of labour and the consequent conditions of men's education."

The demand therefore depends on the division of labour, i.e., on the separation of the various activities that lead to one another, a separation which gives rise to the birth of classes and social strata. This means that in defining the demand Marx and Engels attribute an important rôle to the cultural situation of each society and of each class or stratum of this society.

MARXIST aesthetics recognizes that the relations between the artist's class affiliations, his vision of the world and his creative activity are very complex.

Writing about Balzac, Engels already underlined the contradictions that may exist in this connexion: "The fact that Balzac was forced to go against his own class sympathies and political prejudices, that he *saw* the inevitability of the end of his beloved aristocrats and that he described them as not deserving any better fate; the fact that he *saw* the true men of the future only where they were to be found at the time (i.e. among the Republicans of the Cloître Saint-Merri, 5-6 June 1832), *that* I regard as one of the greatest triumphs of realism and one of the most striking characteristics of Balzac in his later years."

With regard to Leo Tolstoy, Lenin detects similar contradictions, but he does not explain them solely by the writer's individual vision of the world. "The contradictions in Tolstoy's views", he writes, "are not those of his strictly personal thinking; they are the reflection of the social conditions and influences, of the historic traditions—complex and contradictory to

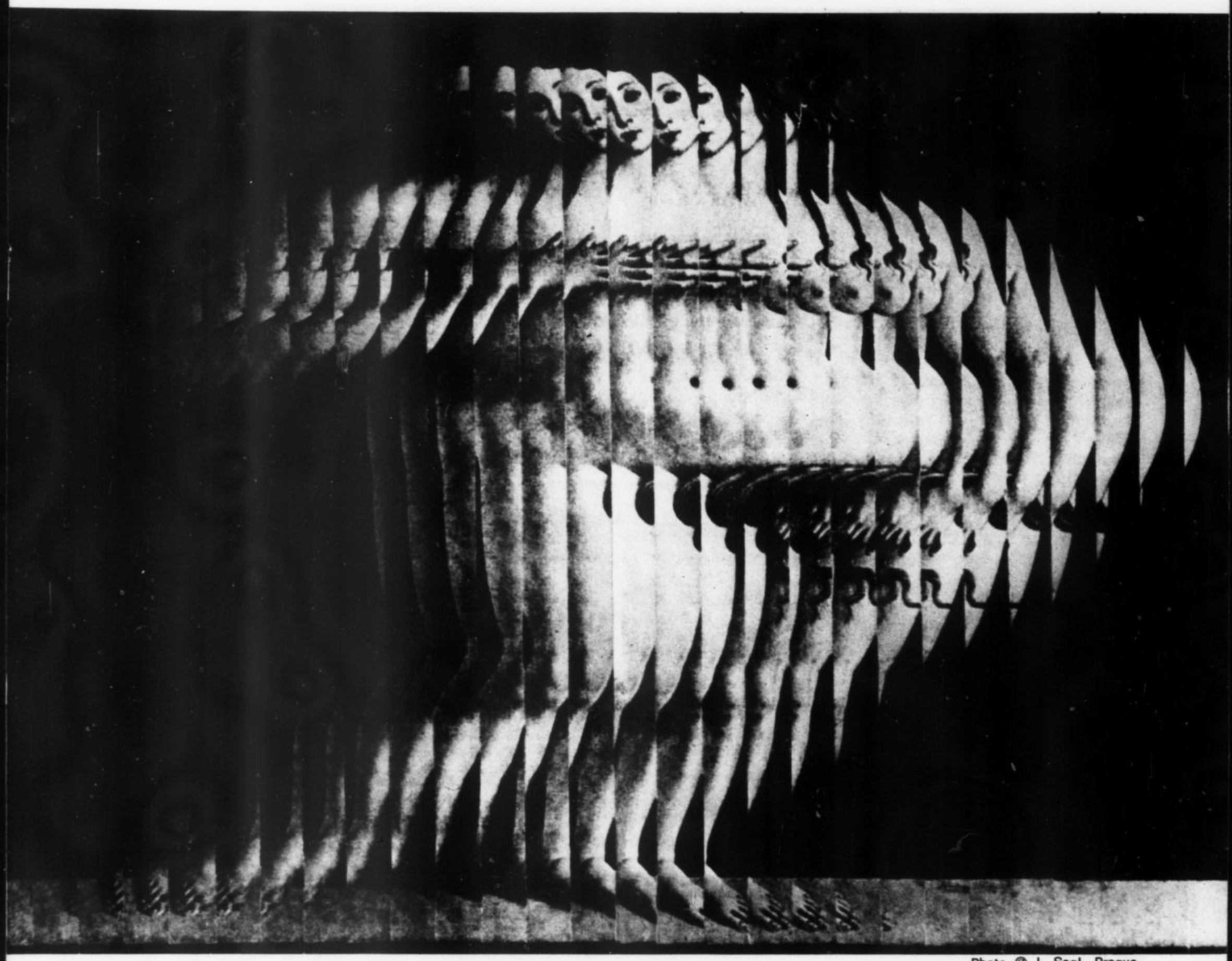


Photo © J. Sagl, Prague

The explosion of Spring

"The world batters, rends apart and re-fashions us; I felt that this process could be expressed in a collage", declared the Czech artist Jiri Kolar, creator of this "sprung" or "exploded" version of Botticelli's "Primavera". Kolar's technique consists in cutting an original work in vertical (as here) or horizontal strips or in squares and reconstituting it on a vaster scale with a multiple mirror-image effect. Kolar's collages have earned him the Prize of the São Paulo Biennale and were exhibited at the 1969 Salon de Mai and at Galerie La Hune in Paris.

the highest degree—that determined the psychology of the different classes and different strata of Russian society at the time *following* the reform but *preceding* the revolution."

While stressing the determining rôle of society, Marx did not deny the relative autonomy of art in relation to economic and social developments. In his *Contribution to the Critique of Political Economy* we read: "In the case of art we know that specific periods when art has flourished are in no way related to the general development of society nor, consequently, to the material basis or, in a way, the framework of its organization."

And Marx wonders—without, however, giving us any answer—about the causes of the survival of the great artistic moments of antiquity; "The difficulty does not consist in understanding that Greek art and the epic are linked to certain forms of social development. The difficulty consists in understanding that they can still cause us aesthetic enjoyment and are considered in some respect as a norm and as inimitable models."

In taking this standpoint Marx draws our attention to the dialectics of the relationship existing between the evolution of art and the evolution of society; he warns us in advance against any attempt to reduce these complex relations to a simple automatism.

Inspired by the general lessons of Marxism and by the ideas of the Russian democratic critics, such as Belinsky, Chernyshevsky and Dobroljubov, and of French positivists such as Hippolyte Taine, G.V. Plekhanov attempted to prove, in a logical step-by-step manner and with the aid of concrete analyses of certain works and certain trends in French and Russian literature, that "any ideology—including art and what is called *belles-lettres*—expresses the tendencies and inspiration of a given society, or, in the case of a society divided into classes, of a given social class."

This conception, which disregards Marx's warnings, profoundly influenced Marxist aesthetics for quite a long time and gave rise to a school of vulgar sociologism. The sociologists who adhered to it established too direct a link between the artist's class affiliations and his work, and above all they stressed the political and ideological importance of literature and art.

CONTINUED NEXT PAGE

Ideology and the creative artist

Invoking the radical change in society the representatives of the organization *Proletarskaja Kultura* ("Prolet Kult"), as also those of revolutionary futurism, rejected the heritage of the past and advocated the need to create an absolutely new art, a proletarian art.

"As regards the questions posed by culture, we are immediate socialists", declare the proponents of *Proletkult*, " we declare that the proletariat must forthwith and without delay create in its image socialist forms of thinking, feeling and living." The futurist Mayokovsky did not say anything different, even if he contested the *Proletkult* thesis whereby proletarian culture can be created only by writers and artists with a working-class background.

In 1923, Mayakovsky declared that it was necessary to "combat the application of the working methods of the dead to modern art." And in 1928 he attacked the worshippers of the past who "under the pretext of education take us in the cemeteries to the tombs of the classics."

LENIN attacked this idea vehemently, defending the principle of continuity in the realm of culture and rejecting the utopianism and illusionism of the "leftists".

"Marxism", he states, "has acquired world-wide historic importance as an ideology of the revolutionary proletariat due to the fact that, far from rejecting the most precious conquests of the bourgeois era, it has on the contrary assimilated by transformation everything precious in the development of human thinking and culture over a period of more than 2,000 years.

"Only subsequent work on this basis and in this direction, animated by the practical experience of dictatorship of the proletariat, which is the final struggle against all forms of exploitation, can be recognized as constituting the development of a truly proletarian culture."

He was thus defending the fundamental positions of Socialist cultural policy, but abstained from intervening in aesthetic matters. In conformity with the standpoints of the central committee of the Communist Party of the U.S.S.R., Lunacharsky, who for a long time was in charge of Soviet cultural policy, favoured in the twenties the development of, and competition between, the various movements.

The defence of the heritage of the past was a just cause; dogmatic policy, however, made use of it in order to condemn *avant-garde* trends, even revolutionary ones, thereby limiting freedom of creation.

It was with a party resolution of 1932 that the struggle against leftist tendencies and against *avant-garde* trends began. The proposed aim was to organize single associations of writers and artists, instead of having extremely restive small-size movements, and to promote a drawing together of creators considered as "fellow travellers". In the beginning, this change seemed likely to favour cultural development. Later it was realized that unity meant uniformization in the service of a dogmatic policy.

Marxist theory, at the present time, lays stress on continuity, but assigns a more important rôle to innovation.

According to Marxist aesthetics, a work of art is not solely an instrument of knowledge (some critics of Marxism are wrong when they criticize those writers for maintaining such a view): it serves, in a complex way, the conscious awakening of man and thereby influences his activity. Within the workers' movement there was very early evidence of a utilitarian trend that wanted to attribute to literature and art a direct educational rôle, above all in political matters.

While defending the reason for the existence of "political" *genres*, Marx and Engels rejected any kind of overdidactic conception of art. "In my view", Engels writes, "a novel that is socialist in character, perfectly fulfils its mission when, through the faithful depiction of real relationships, it destroys conventional illusions as to the nature of these relations, shakes the optimism of the bourgeois world and forces people to doubt the lastingness of the existing order, even if the author does not directly indicate any solution and even if, as the case may be, he does not ostensibly take any side."

In 1905, in an article entitled "The Organization of the Party and the Literature of the Party", Lenin defined the function of socialist literature in the following terms: "Literature should become *part* of the general cause of the proletariat, a small cog and a small screw in the great social democratic machinery, one and indivisible, set going by the whole of the conscious *avant-garde* of the entire working class. Literature must become an integral part of the organized, methodical and unified work of the Social Democratic Party."

Much has been said about the meaning that Lenin attributed to "the party spirit", i.e., Marxist commitment in the realm of art. There are some (including Lukacs) who claim that this article relates solely to the press and that it has nothing to do with literature proper; others insist that this theory should be applied literally in every situation.

It is certain that Lenin, in 1905, had in mind socialist literature in general, including *belles-lettres*.

After the October Revolution, the party spirit meant for him the acceptance of Marxist ideology and service in the cause of the proletariat; but he no longer insisted that all creators should belong to the Party and he no longer demanded, as he did in 1905, that literature should be rigorously subordinate to the demands of the current political struggle.

The relationship between literature, art and politics is therefore complex and cannot be examined solely on a theoretical plane. At any rate, both on the aesthetic plane as in the realm of the cultural policy of Marxism, there are a great many contending standpoints. Some insist on the autonomy of literature and art in relation to politics, while others remain faithful to utilitarianism and even to the dogmatism of the past, two extremes rejected by the majority of theoreticians.

Serving the cause of the proletariat by artistic means signifies addressing oneself to the great mass of the population and contributing to its conscious awakening. This requirement must have as a consequence the birth of a literature and of an art of a democratic or popular character.

BUT how can this objective be attained? After the discussions of the 1920s, dogmatic cultural policy imposed a certain cultural model, the formation of which was also linked with the social and cultural realities of the Soviet Union, and later of the other socialist countries. The changes that took place after 1956 (with the 20th Congress of the Communist Party, three years after the death of Stalin) made possible a more refined view of the public and of the "folk" character of literature.

In the theoretical discussions of the 1920s the different trends in socialist literature and art—including the *avant-garde*—hailed realism as their authority. People spoke of a proletarian realism, a dialectical realism, a romantic realism, etc. Finally, the expression *socialist realism* was adopted at the First Congress of the Writers of the Soviet Union in 1934.

Socialist realism as an artistic method regards as its aim the reflection of the essential part of reality in a historically concrete way. It implies on the part of the artist adherence to a materialist and dialectical conception of the world and the undertaking

Hungarian pop art

Wood carvings by Hungarian shepherds, decorative spiced loaves prepared for village fêtes, characters from popular folk tales, all these provide a well of inspiration for Hungarian artist Mihàly Schéner. In his arrestingly original works Schéner weds folklore to pop art, as in his "Three Kings", a terracotta sculpture of a hand, the palm embellished with flowers and with three of the fingers formed in the image of the Magi, Balthazar, Melchior and Gaspard.

Photo © Egon Gottl, Budapest

to serve the cause of the proletariat and of socialism.

Socialist realism, illustrated by a considerable number of works of value, is an artistic phenomenon and not a figment of the mind nor the object of a simple political directive, as some people think. It is true that dogmatic policy deformed this theory and that, by its "aesthetic norms", it helped to reinforce academic and schematic tendencies.

The ravages that were thus caused were serious but the theory of socialist realism is beginning to benefit from the lessons of this evolution, as well as from those of the development of twentieth century literature and art.

The literary and artistic trends, the aesthetic debates and the attitudes adopted in cultural policy have given rise during this half century, within the socialist world and primarily in the U.S.S.R., to an abundant theoretical literature that is very badly known in general and specially in Western Europe.

During a certain period writings stamped with the mark of dogmatism received fairly wide circulation; for some time now we have been witnessing in Western Europe a renaissance of the so-called Russian formalist school, confrontations with the works of Lukacs or Brecht, etc.; the other aspects of this activity seem, however, to be overlooked.

At the present time, thanks to the social, cultural and, in particular, artistic development, we are witnessing a flourishing of a great many movements and the development of very open discussions between their spokesmen in the various Socialist countries, where the lessons of the past—international and national—have their place alongside the emerging forms of new trends in literature and art. ■

3. AVANT-GARDE AND T
IN ASIA, AFRICA & LATIN A

by Mikel Dufrenne

IN the developing countries culture is being challenged. The basic influence affecting all reflection on art is, in fact, the confrontation of cultures between the West and everything that is not Western.

This confrontation has been a particularly bitter experience not only in the former colonies which have had to fight for their independence and which have not yet eliminated the after-effects of a traumatic encounter, but also in those countries whose dynamic relationship with the West assumes the aspect of peaceful competition. How, in such countries, are the cultures in this confrontation regarded?

The national culture, first of all, is no longer experienced, as it might have been, in a kind of happy innocence. Because it has been threatened, disqualified, often half destroyed, it is henceforth *thought* out and *desired* as the instrument of an intransigent and impassioned self-assertion.

If we consider this culture as a value, the West may, all unwittingly, have contributed to it, not simply because it has illustrated the value of its own culture, but because—after the devaluing of the indigenous culture by its conquerors, missionaries and teachers—it has, through its artists and scholars, succeeded in revaluing it.

When Picasso becomes an enthusiast for negro art, when ethnological museums accommodate it and ethnologists pore over it, the African rediscovers his art. He sees it with a stranger's eyes but not as a museum exhibit regarded with lukewarm interest or requiring, if it is to be understood, a special effort of adjustment: he sees it as his own art and that is what he wants it to be.

This is a point on which all contributors agree: awareness of art is linked to what Mulk Raj Anand, the Indian writer, calls "the search for national identity".

This search assumes a scientific form in countries which are adequately equipped for this purpose, as in India where, says Mulk Raj Anand, "the most enlightened students have been concerned to relate the art expression of the past and the present to the practice of the arts. This has entailed detailed studies of the archaeological, anthropological, sociological and formal aspects of our understanding within the context of art expression. Most of these studies are devoted to the search for national identity."

(Among such studies from India are "The Significance of Indian Art" by Aurobindo (1951); "Arts and Man" by Bardekar (1960); "Comparative Aesthetics" by Pamday (1957); "Rabindranath Tagore on Art and Aesthetics", an anthology edited by P. Neogy (1961), and a major study by Mulk Raj Anand, "The Birth of Lalit Kala", due to appear shortly in Unesco's new international review, "Cultures").

Even when this identity is not defined by scientific methods it is no less passionately asserted. Thus Leopoldo Zea the Mexican philosopher and Carlos and Magis, the Argentine writer, refer to the "search for Latin-American genius and for its ability to express itself" in Latin America at the beginning of the century. The Togolese sociologist, Ferdinand Agblémagnon reminds us of the reception that the theme of *négritude* developed by Senghor, Césaire and Sartre has found in Africa. And Ali El-Rai, the Egyptian writer, alludes to the literary forms that "particularly suit the aspiring Arab soul"

This unanimous assertion of a distinctive spiritual identity is sometimes all the more intransigent because it is difficult to visualize it clearly and its reality is clouded by ambiguity. Do the roots of the South American peoples lie in Europe or in America? At the dawn of the twentieth century, according to Zea and Magis, they "demanded a return to that reality which was previously regarded as an obstacle: the particular Creole synthesis (the indigenous basis remodelled by the Iberian peoples)". Furthermore, national identity cannot be asserted pacifically—it can only define itself by *opposition*—by opposition to the western culture which always risks alienating it, since it feels challenged and menaced in its depths.

In regard to art the menace is even more distinct, since art is more closely integrated with daily life. This is certainly so in respect of archaic cultures and is, in any case, exemplified by Black Africa.

This "mixing" of art and life is very well described by Ferdinand Agblémagnon:

"It is not solely in grandiose events or exceptional circumstances that artistic expression in Black Africa is produced or becomes apparent. It lies in the rhythm of daily life, in the desire to maintain a constant relationship between the cosmic and the real, between the exceptional and the banal, and the art expressed in everyday objects is the most pertinent and striking illustration of this.

"We see, in objects of common use—ranging from chairs to scales for weighing gold—a series of signs and geometrical figures which, apart from their scriptural value, represent a geometrical and architectural expression sought solely for artistic purposes. To lose the secret of these—seemingly modest—sources of expression would be deliberate estrangement from the great traditional schools of apprenticeship in artistic expression."

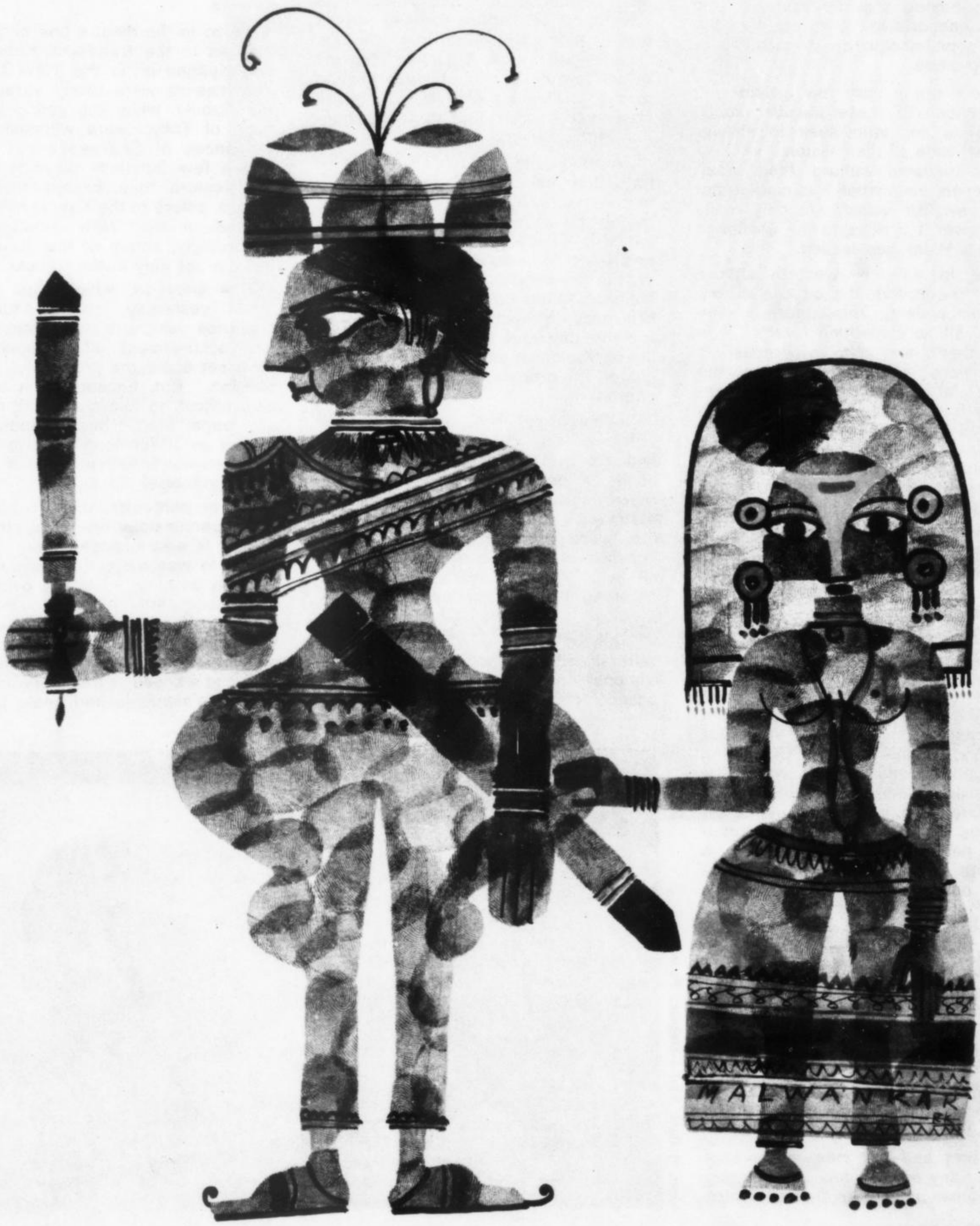
THERE is a danger of this secret becoming lost as soon as the West stamps a new pattern on everyday life. What has a particularly corrupting effect on the genuineness of art is its commercialization or, we may venture to say, its prostitution. Mulk Raj Anand has noted this clearly in respect of India:

"But, whereas in the days of the village republic, the craftsman was an integral part of society, paid for and

CONTINUED PAGE 26

TRADITION
AMERICA

Tradition is married to new art techniques in this fingerprint painting by Malwankar, an Indian artist who depicts figures, elephants and flying steeds in a manner all his own. These figures are from his cartoon film "Swayamvar", based on the ancient custom of a Rajput princess selecting a husband by garlanding the prince of her choice. Malwankar rose from desperate poverty to a successful career as an artist. Through his fingerprint painting he evokes the delicate stylized figures of Rajasthani and Mughal miniatures.



Drawing © Malwankar, Bombay, India

Can one deny one's people and one's past?

recognized for his service for the community, the artist today is not producing material goods of a specific marketable value but cultural goods of which the value has yet to be recognized...

"Therefore the artist turns to film poster work or commercial design for a living, or he paints pretty pictures with plenty of local colour in them which may appeal to a certain kind of foreign tourist or procure him a patron among the diplomats; or he paints decorative pictures for the more sophisticated drawing rooms of the big cities.

"There are a very few artists who are immune to these peculiar social conditions and who seek to answer the challenge of their vision."

Thus national culture feels itself threatened, even when it is marked out for a new life—which will only really be its own if it accepts the challenge that the West has issued.

How, in turn, is western culture seen? The attitude it produces is basically ambivalent. This culture is seen first of all as something foreign: it is the "other", and this "otherness" is even more keenly felt since the "other" has too often imposed himself by force. But this culture is also regarded as possessing prestige—it is allied to the spectacular advance of technology, and neither the distrust nor the resentment that it may arouse can hide the fact of its vitality and power of expansion from shrewd eyes.

What is more, it appears as an inevitable line of advance; just as, in the developing countries, the economy must assume the harness of industrialization, so the black Orpheus must, as Sartre has stressed, sing in French if his voice is to carry across frontiers.

But the voice is then no longer entirely his own: "Africans", observes Ferdinand Agblémagnon, "including grammarians, admit the impossibility of translating certain emotions for which words exist in the vernacular language of their village... The privileged persons who succeed in a complete break-through of the language barrier are few and far between."

This culture, furthermore, is not simply the "other", it is also the enemy. Must we allow ourselves, then, to be haunted and fascinated by it? It sometimes happens, in fact, that its prestige is denied and its purpose denounced, mainly by Marxist militants in the Third World.

In regard to this confrontation of cultures three solutions are proposed and three attitudes adopted.

The first and the most passive, if one may say so, consists in accepting or even sanctioning a division which tends to impose itself naturally. "No developing country can escape a cultural "dichotomy", says Shuichi Kato, who describes the situation as exemplified by Japan at the beginning of the century:

"After the Meiji Reform (1868), Japan adopted western political institutions (parliamentary monarchy), retaining however the traditional authoritarian values of military dictatorship. Western technology was systematically introduced and heavy industries developed in urban areas without modification of rural life (e.g. the continuation of the exploitation of tenants by landowners), without much change in the production of a large part of consumer goods (e.g. food consumption and clothing).

"Around the turn of this century, the educated Japanese, living in the rapidly growing cities, worked during the daytime in the westernized industrial and governmental offices and went home to spend the evening in the traditional way: wearing the kimono, sitting on a mat, eating rice. Efficiency in western technology during the day and a delicate aesthetic life of traditional values in the evening: indeed a precarious balance for a person.

"Accordingly, the architecture in Tokyo of that time was divided into two categories: all public buildings, such as government offices, banks, railway stations, schools, and large department stores, were constructed in the "western style" with bricks, stone, concrete and steel, while practically all living quarters were houses built of wood in the traditional 'Japanese style'.

"This split was also evident in the cultural and educational facilities. The National Academy of Music was composed of two separate departments which were totally independent of one another: one strictly for traditional music and the other for western music.

"The same was true of the National Academy of Arts: a department for "Japanese painting" and another for "western painting". As a matter of fact the Japanese painter of the time was obliged to specialize either in working in Indian ink and the traditional water-colours or with oil on canvas.

"Also in the theatre one either specialized in the traditional Kabuki, Nô and Kyôgen or in the 'New Theatre'. The masses were rarely attracted by the Kabuki, while the young intellectuals of Tokyo were witnessing performances of Shakespeare, Chekhov and a few Japanese plays written in the 'western' style. Except for rare instances, actors of the Kabuki never performed in the 'New Theatre' and, accordingly, actors of the 'New Theatre' did not play in the Kabuki."

This situation, which was that of Japan yesterday, prevails today in countries which, simultaneously with the achievement of independence, have set about the process of modernization. But, because it is artificial and difficult to tolerate, it will not last any longer than it has in Japan. One cannot exist for long on two levels, torn between a native ego and a western super-ego.

As, in particular, this dual system has repercussions on social stratification, it is also unacceptable. Participation in western culture is the privilege on an élite, while the people remain necessarily faithful to tradition; and this élite—because it is sensitive to this fact and feels itself to be responsible—experiences a feeling of guilt and a sense of treachery: can one deny one's people and one's past?

Photo © René Burri - Magnum, Paris

Japanese catalytic agent

"I sometimes compare tradition to a chemical reaction", said the famous Japanese architect Kenzo Tange in an interview with the "Unesco Courier" (Sept.-Oct. 1968). "It should act like a catalytic agent to create something new, but the traditional form or inspiration should not be visible in the finished product." Below left, a garden created four centuries ago by the poet Sô-ami at the Daisenin monastery, Kyoto, where monks still rake the gravel beds in accordance with a strictly established tradition. Right, the elegant strength and soaring lines of a modern building conceived by Kenzo Tange.

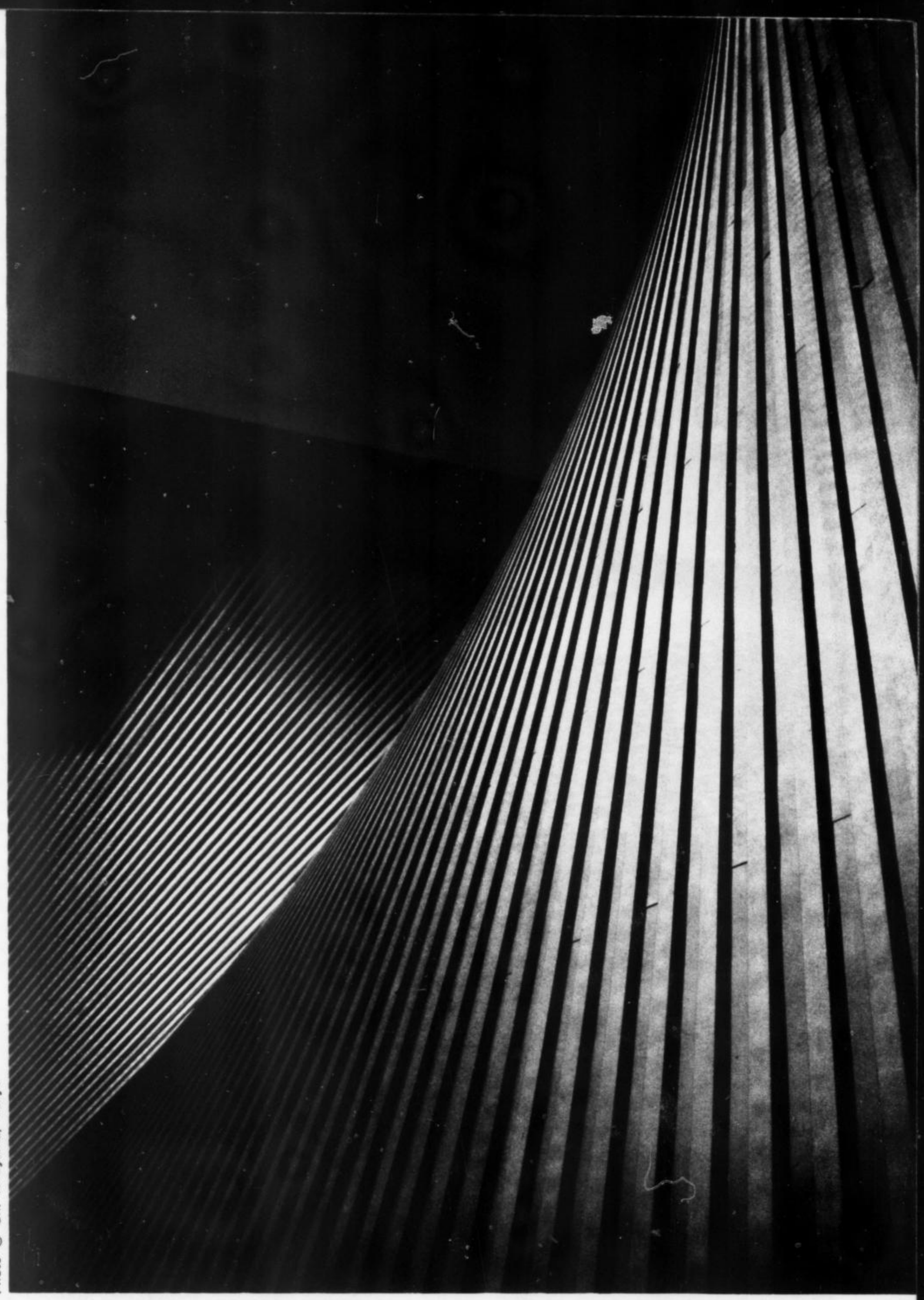


Photo © Ch. Hirayama, Tokyo

And so, says Ferdinand Agblémagnon, "black French-speaking writers, whether literally exiles or exiles on the spot, regard themselves as cut off from the masses and from traditional society. They have a sense of guilt at living within another culture and no longer feel exactly like their illiterate brothers who are still in the village; this mass becomes, for them, the symbol of traditional society."

And he adds: "This new African literature asks itself if it is only of significance in Paris, London or Washington. It deplores being completely unknown in Africa itself. Does the artist really achieve his goal when the people for whom the work is intended are unaware of its very existence?"

For an artist, furthermore, playing the western game does not mean that he is sure of winning. Zea and Magis have seen this quite clearly in Latin America during the second half of the nineteenth century:

"In Mexico, Chile and more especially Argentina, leaders of the literary and artistic movement sought integration with European culture beyond the Pyrenees, but this integration encountered particular obstacles, due to the circumstances in which the Latin American peoples were living and the deep imprint of the culture in which they had been brought up.

For this reason the tendency for culture to become the privilege of the minority was, unfortunately, to grow more marked while, at the same time, the past inspired only a feeling of aversion because of its symbolic identification with the colony in the sense of a synthesis of structures imposed by the mother-cities of the Peninsula.

As a substitute for this past an attempt was made to model trends of thought, as well as literature and art, on the pattern of trans-Pyrenean Europe. But this substitution failed to solve the problem, for the results of this adherence—so-called integration

CONTINUED NEXT PAGE

with the western world—were regarded by the European artists themselves as poor imitations of their own creative works. And indeed they were right, because the Latin American artists did no more than reproduce the same themes and use a similar technique; these themes were in fact completely alien to their world, the world of the artists who sought to absorb them."

There is, then, a second solution which, although finding supporters everywhere, will also be seen to be impracticable. This is the defence and illustration of the indigenous culture against western temptations and its glorification or even resurrection where, in countries which have experienced colonial rule, it has been at least partially destroyed.

This project implies the return of the creative artist to his people and almost always his political commitment to the struggle of the people, in which the stake is often both independence and socialism. In the words of Ferdinand Agblémagnon:

"This commitment has differing degrees and depths according to authors. There is the commitment of the artist in regard to everyday life which means accepting the lot of the writer or artist today.

"Then there is the personal, political commitment. Following this trend of thought, we can set side by side men who, both in origin and destiny, are extremely different: we think of Frantz Fanon who became the protagonist and the hero of the Algerian revolution; Stéfan Alexis, killed during the internal struggle in Haiti; Christopher Okigbo, the Nigerian poet, assassinated during

Photo © André Chadefaux, Paris

Islamic heritage of calligraphy

The search for new art forms linking past with present has, over the past decade, been the driving force behind a school of young artists in Teheran. The young Iranian painter Zenderoudi, seen above in his studio, draws inspiration for his paintings from the masterpieces of calligraphy that form the central core of Iranian, and indeed all Islamic, artistic tradition.

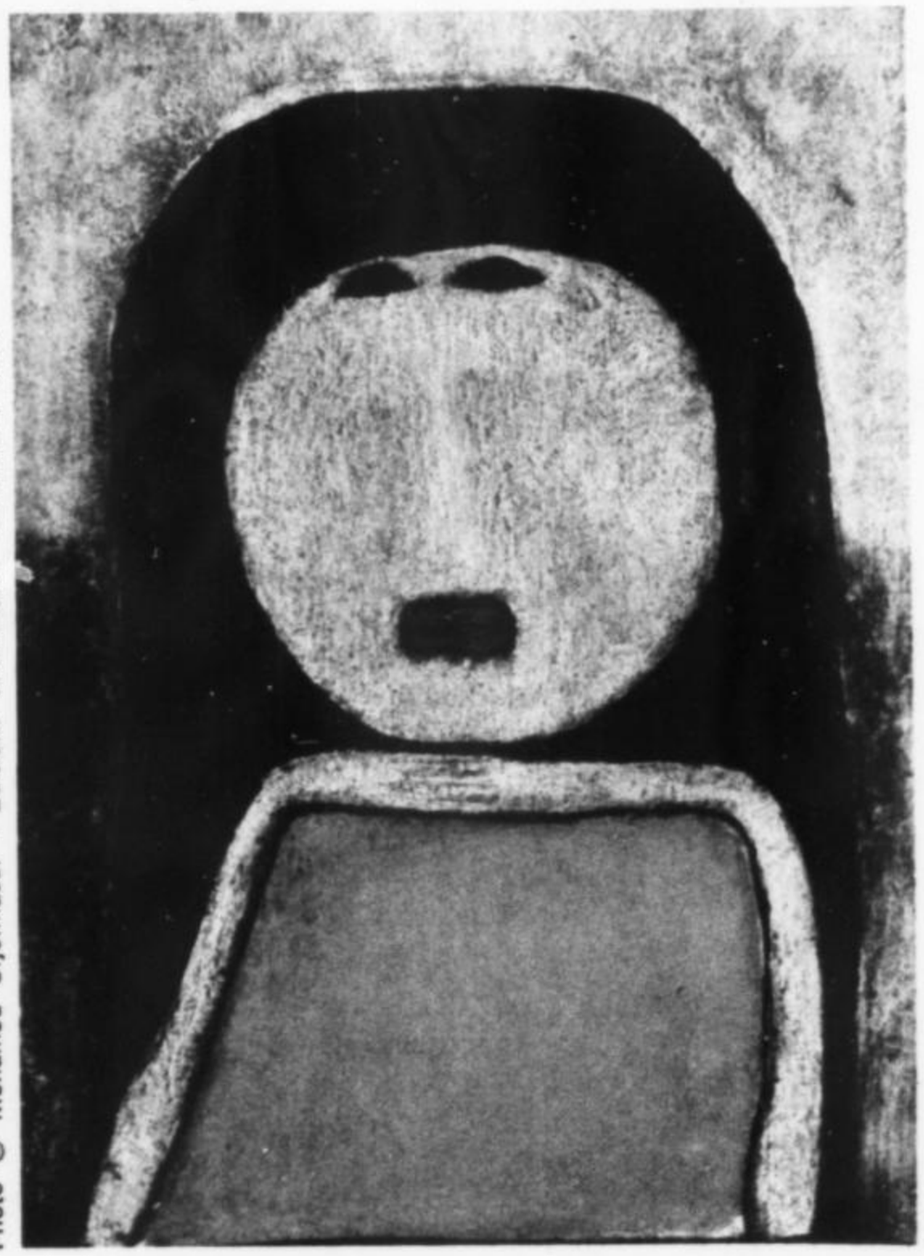


Photo © Mohamed Sijelmassi - Editions Jean-Pierre Taillandier, Paris

Morocco's anti-war artist

The anguished sufferings of man with all his problems of wars and racial antagonisms are the major themes of the Moroccan artist Farid Belkahia. Right, "Reflection", a painting produced by Belkahia in 1961. While still a young teacher in a town of south Morocco (he later became director of the School of Fine Arts of Casablanca), his highly personal, clear-cut style soon made him famous far beyond the frontiers of his native country.

the Nigerian war; Léopold Sédar Senghor, the poet-president who is ever mindful of his political commitments when he tries to reconcile his theory of *négritude* with his country's imperatives of economic development; Mario De Andrade, head of a revolutionary party engaged in the struggle for the liberation of Angola: Jomo Kenyatta, who was a prisoner under the colonial régime, and so on."

Commitment in aesthetic terms—the terms which concern us here—may also be total. It is accepted today, or has been in the past, by a proportion of the nation's intelligentsia. In India, for example: "Some part of it consciously fought back the alien culture in defence of chauvinist nationalism and tried deliberately to revive the ancient ('spiritual') tradition of culture and its artistic expressions as against the 'material' forms of the West," writes Mulk Raj Anand.

In Morocco, the appeal for a return to the wellsprings is expressed in polemical terms by Allal al-Fassi, whose words Zaghoul Morsy reproduces: "I address my appeal to the writers of this country, who spend their time analysing aspects of human problems in the light of foreign creative works... I address my appeal to research workers so that they may study our Islamic society, its civilization, thought, philosophy and literature and no longer follow the path of what they learned at their French lycée... I am not forgetting those who sing of the achievements of the socialists and others, and of the sacrifices of Guevara and Lumumba... I ask them to glorify our national struggle and Moroccan, Arab and Moslem sacrifices."

In Black Africa we are aware of the reception that the theme of *négritude* has obtained—sometimes expressed in violent terms since it represents, says Ferdinand Agblémagnon, "a kind of cry for liberation."

He adds, however: "For some time Blacks and non-Blacks have been asking themselves about the value and ambiguity of this theme and we have heard a kind of *anti-négritude* theory put forward." Why this change of opinion?

The reason lies in the fact that the search for one's identity cannot be reduced to the glorification of the ancestral past. It must look towards the future and have due regard for the sense of history. Marxist thinkers, even if anxious to safeguard national identity, refuse to adopt any line that runs counter to internationalism. Non-Marxist thinkers, such as Laroui in Morocco, are just as sensitive to the demands of historical circumstances, the study of which argues against any idea of Utopia.

The reality of the West is a fact which cannot be ignored: "Whether we try to refute it, liberate ourselves from it or assent to it", says Zaghoul Morsy in his comments on Laroui, "the West is here with us as a prime fact, and ignorance or imperfect knowledge

CONTINUED NEXT PAGE

Photo © W. & J. Mackay and Co., Ltd., Chatham, U.K.

BY AND FOR AFRICANS OF TODAY. Far from remaining contentedly imprisoned in the splendours of the past, African art, in all its forms, is branching out along a multitude of bold new paths. Examples of this new burgeoning are : above, "Racing Horses", a linocut on rice paper by the 24 year old Kenyan artist Hezbon Owiti, and, below, a colour-wash by the famous painter Iba N'Diaye of Senegal. Both as a teacher of art and handicrafts and as a painter himself, Iba N'Diaye is involved in a constant struggle against the facile perpetuation of a servile "primitivism" in art. What is needed, he says, is "authentic African painting, by Africans of today, for Africans of today".

Photo Iba N'Diaye, Dakar, Senegal

of it has a nullifying effect on all serious reflection and genuinely artistic expression."

Furthermore, the future of the non-Western countries lies along the path of Westernization. To reject western culture *en bloc* is to reject development of science and technology as well; and what country can expand today without industrialization? If it accepts this industrialization while resolved to maintain the purity of its traditions, will it not lapse into the dichotomy described by Kato?

The sole alternative to intolerable duality is synthesis, and it is towards a solution of this kind that national ideologies are heading today, in full awareness, moreover, that it is easier to label it than to define and introduce it. Synthesis is, however, the very word that Mulk Raj Anand uses:

"The study of important problems in relation to artistic expression in traditional societies, which have received the impact of modern industrial cultures, can only be fruitful if we consider the clash between traditionalism and modernity as part of a new emergent synthesis rather than as research into two fundamentally opposed attitudes of East and West, which have nothing to do with each other."

In the case of India, Mulk Raj Anand observes:

"After half a century of affirmation of a false myth and the revival of ancient and medieval Hindu culture, on the parallels of a political myth, the intelligentsia has recently begun to awaken to the fact that new industrial civilization, which it has accepted on the social plan, must be absorbed."

He adds:

"And yet very few members of the top hierarchy wish to confront the contemporary human situation openly because the problems of technology versus human survival in the West have made a good many ideologies of the West, from Schopenhauer and Max Muller to the Neo-Yogis, consider Indian mysticism to be the answer to everything."

This illustrates the phenomenon to which we have already drawn attention, namely that it is sometimes western thinking that reveals the indigenous culture to itself and gives it value. But it still remains for the indigenous culture itself to achieve the synthesis of the East and the West. Mulk Raj Anand draws our attention to the fact that:

"India has made a distinctive contribution in the synthesis of the European forms of the novel and the content of Indian life, in the works of Indian-English novelists, Raja Rao, Mulk Raj Anand, R.K. Narayan, Namala Mardandaya, Attia Hussain, Bhabhani Bhattacharya and several others.

"In another form of artistic expression, the dance-drama, the acceptance of a certain aspect of European choreography has made various new contributions possible from Mrinalini Sarabhai, Shirin Vajifdar, Krishna Kutty, Parvati Kumar, Shanti Bhardan and Maya Rao."

Another key-word that we find in all writers is the "universal". To overcome antagonism or contradiction is to promote the universal. But we must realize that this process cannot be achieved without sacrifices. Shuichi Kato is very alive to this:

"With the changing of values, the divorce from tradition has become a serious problem. Gone are the days when people differentiated between western ability and the Japanese soul. Western ability has become Japanese ability. The dichotomy has disappeared.

"But where can one find the Japanese soul when the people are driving automobiles to air-conditioned offices, or tractors in the fields or watching a "Western" on television? The Japanese clothes of today are the same styles as those of Western Europe. The Japanese now eat the same amount of animal protein as most Europeans. Most households no longer harbour miniature shrines of traditional deities or souls.

"It is true that girls sometimes wear kimonos, perhaps on Sunday, but this

CONTINUED PAGE 32

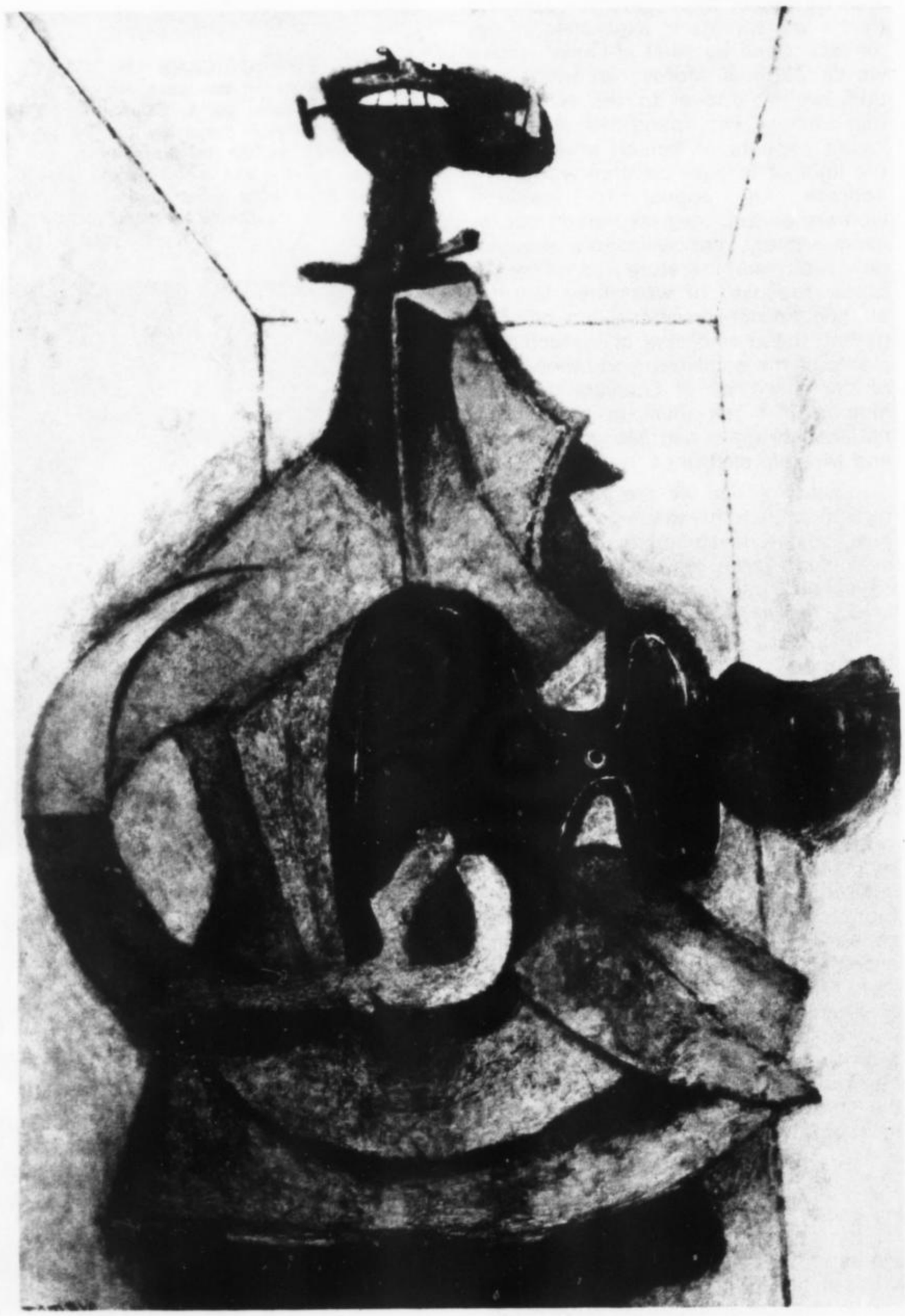
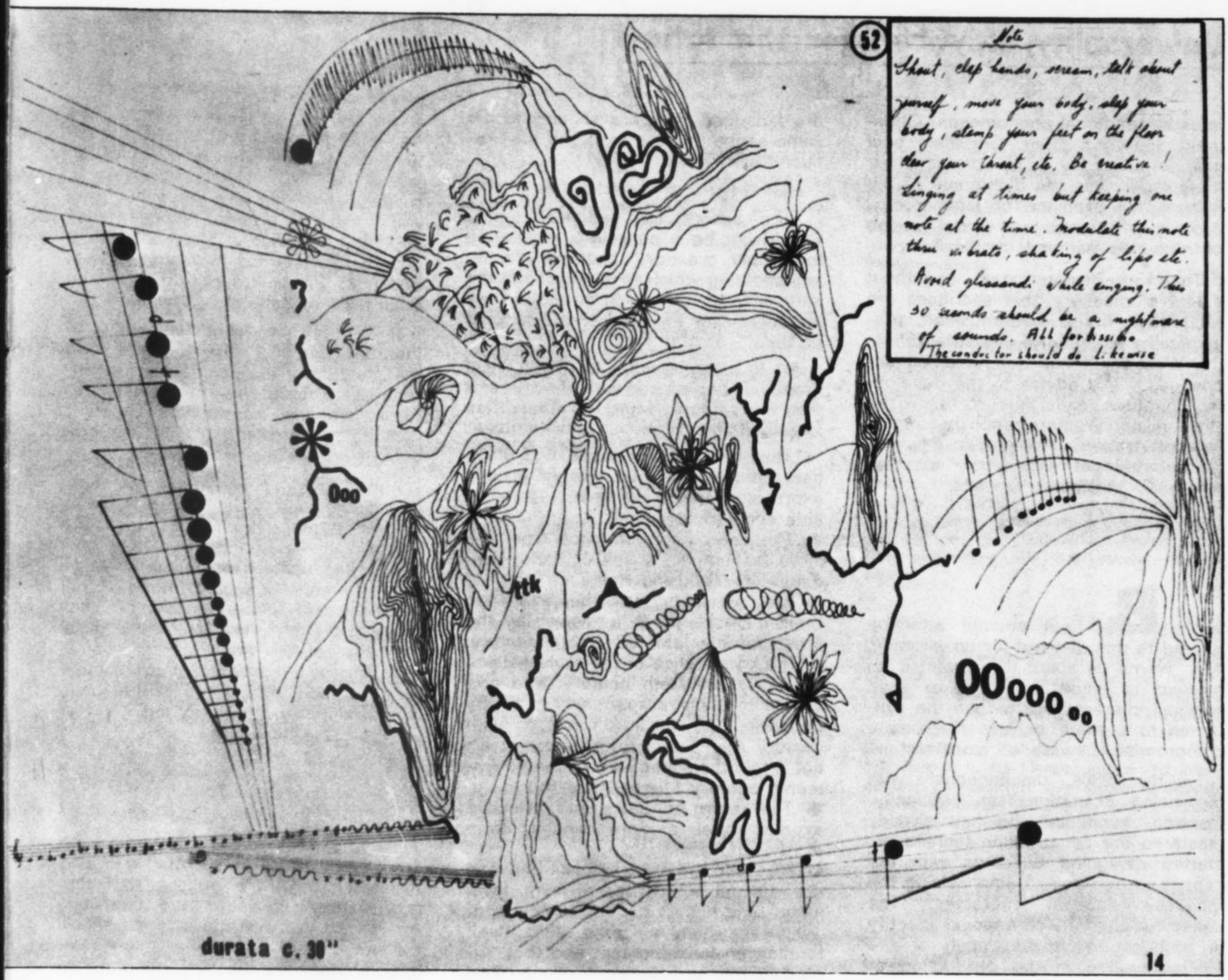


Photo © Editions Est-Ouest, Brussels

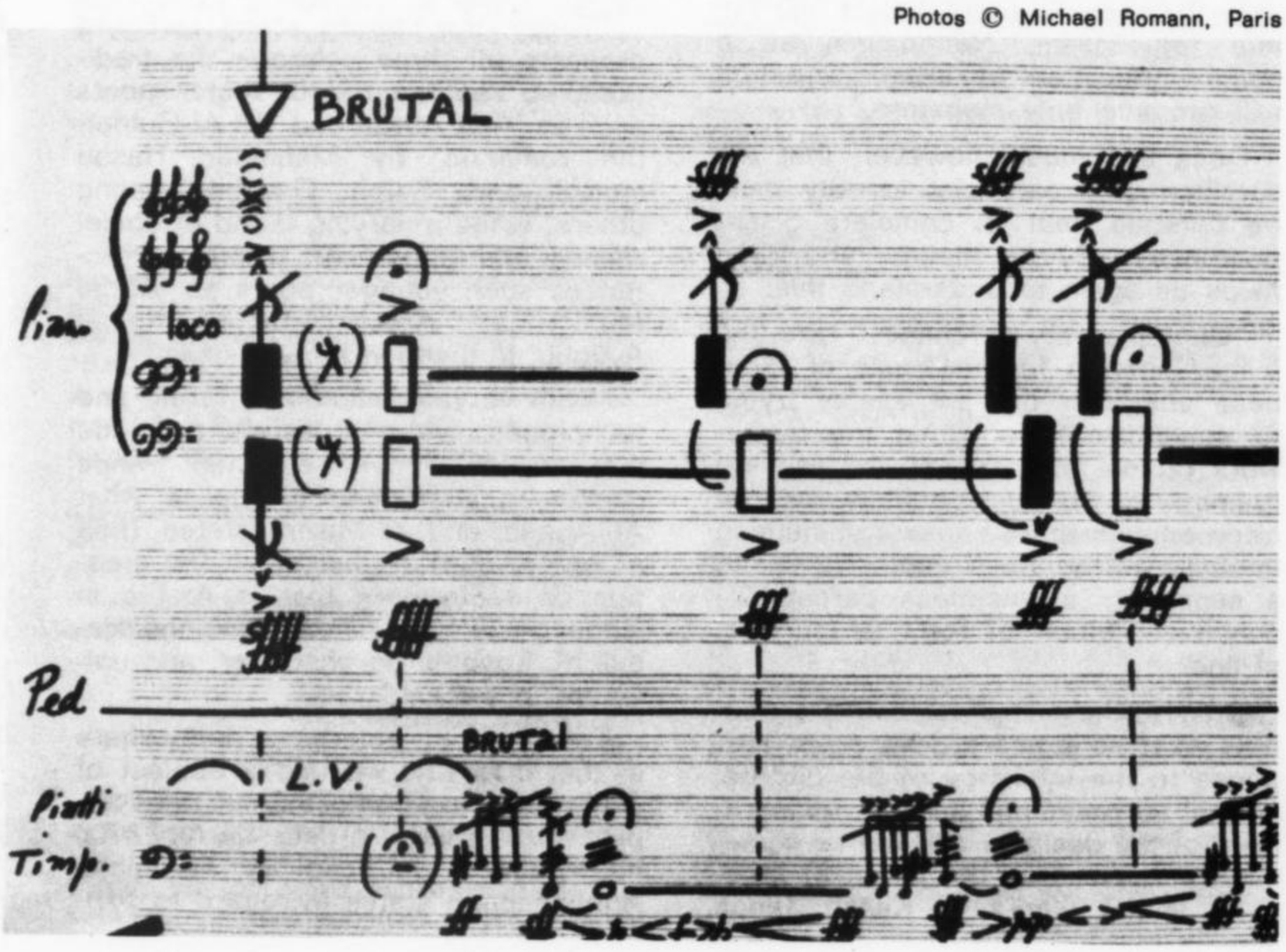
"The Singer", 1930, oil painting by the famous Mexican painter and engraver Rufino Tamayo, now in the National Museum of Modern Art, Paris. Rufino's works, painted in brilliant colour and often inspired by his country's folklore and traditions, are profoundly Mexican, yet they have a visual quality which gives them universal appeal.


52
Note
Shout, clap hands, scream, talk about yourself, move your body, slap your body, stamp your feet on the floor clear your throat, etc. Be creative! Singing at times but keeping one note at the time. Modulate this note then vibrate, shaking of lips etc. Avoid glissandi while singing. Then 30 seconds should be a nightmare of sounds. All for basso. The conductor should do likewise
ppp
ppp
loco
pp
pp
ppp
pp
Ped
durata c. 30"
14

What's the score in the new music?

Photos © Michael Romann, Paris

These are not works of modern graphic art, but musical scores by avant garde composers, reproduced here for the first time. Above, a thirty-second extract from an unaccompanied choral work, "Lux Lucet in Tenebris" ("and the light shineth in the darkness"), by the young Uruguayan composer Sergio Cervetti. The new notation enables the composer to indicate various intricate African or Balinese modulations, etc., and to signal to the performers changes of tone, rhythmic pace and volume. Right, an extract from "Sonancias", a score for piano and percussion instruments by the Brazilian composer Marlos Nobre. The multiple key indications at the left make the score easier to read. The notations for percussion instruments differ from those used in classic scores. The world première of "Sonancias" took place in Munich, Fed. Rep. of Germany, in 1972, at the "Cultures of the World and Contemporary Arts" exhibition, with Uruguayan pianist Susana Frugone as soloist.



Universality, keyword for the future

is an international phenomenon: Christians too find their Christian soul only on Sunday. The problem for Meiji Japan was the dichotomy of the culture; the problem for Japan today, especially for artists and writers, is one of regaining national identity."

Thus Kato demonstrates, not without a hint of mockery, that sacrifices are reciprocal—in its modernization, providing the example of industrialization, the West itself has not remained unchanged. The advice to the developing countries reads thus: to follow the West is not Westernization but rather "planetarization". And it is in this way that what Hegel termed the "concrete universal" can come to pass.

BUT not enough attention is paid to this demand for universality. Kato warns us about this again: if an attempt is made, in order to save national character, to reduce the synthesis to a more or less illegitimate compromise, beware of monsters!

"In the 1930s, simultaneously with the rising of nationalism, politically-inspired architects who had already mastered the construction techniques, started designing buildings with the conscious purpose of emphasizing the Japanese national character... The conscious search for national identity in architecture in the Japan of the 1930s resulted in the production of architectural monsters."

From which he concludes:

"There is no other way out of this technological age. Those who continue to speak a local dialect will fall into regionalism. Nationalism as a major motivation of artistic creation will produce only monsters."

Does this mean, however, that the sacrifice of a particular identity must be pursued until its complete disappearance? By no means, and Kato helps us again to understand this:

"Contemporary architects are no longer striving for emphasis of Japanese character but are simply trying to solve problems within the framework of the international architectural grammar of the post-Bauhaus era. Yet often enough there appears something in their works which could be called a sensibility of Japanese perception: sense of colour, of form, of surface, of line.

This Japanese character of architecture when it appears does so in response to the influence of the climate, natural surroundings and the temperament of the designer and not as something conceived as the target of creation. If the works of Kenzo Tange are Japanese, they are so only in the same sense that the works of Le Corbusier are French."

Hence his final remarks:

"The search for national identity should not be a conscious motivation for artistic creation. National identity is something which results through the unconscious tradition in the artist from his search for the art beyond national borders."

Art in every country is driven by a great number of currents. Two examples will suffice. Mulk Raj Anand has identified five such currents in India:

"The phenomenon we see, and which has been termed mutation of artistic expression, displays several remarkable eccentricities—

- The search for influence from the more fashionable styles of Paris, London, New York and Rome.
- The research into the academic realism of the West, borrowed by the artists of the late nineteenth century.
- The persistence of the revivalists of the early twentieth century who had sought to achieve spirituality in art by borrowing the romantic forms of sixth century Ajanta and Bagh Buddhist art but within the framework of the seventeenth century Mughal miniature.
- The return to naive and primitive expression as a more dynamic form of revival.
- The search for a synthesis between the relevant inheritance of myth, love, nature and human conflict in new contemporary human forms, this itself forming an inner content and thus exploding into a new expression. This becomes fused into the search for personal authenticity."

In Egypt, Ali El-Rai distinguishes, for his part, three schools of poetry:

"Today, the literary scene in Egypt presents all three schools: the traditionalist, represented by older poets such as 'Aziz Abaza and 'Ali Al-Guindi; the romantic, by Mahmoud Hasan Isma'il and Saleh Gawdat among others; while a varying blend of social realism and modernistic trends characterizes such younger poets as 'Abdel Mu'ti Higazi, 'Afeefi Matar and Kamel Ayyoub, to mention a few names.

"With varying intentions, forms and techniques, we may safely conclude that all the above-mentioned trends concur in attempting to realize what Al-'Aqqad and Al-Mazini stated (half a century ago) as their goal: the creation of a literature that is Arabic in language (we may now add: and tradition), Egyptian in character, and universal in appeal."

Furthermore, emerging everywhere in this diversity, we find a subject of major concern reflected in the approach of creative artists: as Ali El-Rai has pointed out and as Ferdinand Agblémagnon states in regard to African literature, art is, everywhere, "the search for self and for genres". Agblémagnon adds: "The search for self arises inasmuch as it is necessary to rediscover the ancient personality that will provide the prop for the emergence and full blossoming of the new; a search, likewise, for genres and styles, because the new language has not been totally mastered."

It is not surprising that it is to literature that this reflection refers. In the practice of the non-Western countries everywhere, literature is the preferred medium, no doubt because it facilitates expression of the ideology underlying creative work.

Furthermore, even within literature one genre seems, in turn, to have a privileged place both because it attracts a really popular audience and because it enables traditional themes to be transposed into a modern form —the theatre. Ali El-Rai notes: "Drama in Egypt presents an even clearer case than that of the novel of the way a new form is transplanted into a country's rich soil to become, before long, a natural product of the land."

THIS is corroborated by Agblémagnon: "We believe that the new African literature and the new African art will owe much to the theatre and it would seem that this genre has a considerable contribution to offer. We find in it all the elements usually grouped in the traditional story which is a continuous way of interpreting and acting out life. We are thus not at all surprised to see that the African language theatre is winning over a public whose existence was unsuspected."

But this obviously does not mean that other arts, such as architecture in Japan or painting in Mexico, are not displaying remarkable vitality. Indeed, the quotations which we are using testify that art and literature are everywhere very much alive. The fact that they may hold aloof from tradition or become temporal rather than sacred, as Mulk Raj Anand says, does not weaken their vigour.

The western-inspired status that the artist has acquired, coupled with the individualization of aesthetic experience, is giving art a new stimulus and what Mulk Raj Anand has to say in regard to India is no doubt applicable to a number of countries: "The realization by the individual of his potential in the autonomous arts has introduced a completely new factor of struggle into a society through and within which the fine arts had previously been part of ritual." ■

UNESCO NEWSROOM

BOOKSHELF

RECENT UNESCO BOOKS

CULTURE

■ **Cultural Policy in: Bulgaria** (by Kostadine Popov), **Cuba** (by Lisandra Otero, with the assistance of Francisco Martinez Hinojosa), **Egypt** (by Magdi Wahba), **Iran** (by Djamchid Behnam), **Italy** (by Vincenzo Cappelletti) (In the series: Studies and Documents on Cultural Policies) (each study 60p or $2).

EDUCATION

■ **New Trends in Physics Teaching, Vol II (1970)** edited by Prof. E. Nagy (English with French abstracts), 1972 (£2.70, $9).

■ **Teaching School Physics,** by John L. Lewis. (A Unesco source book.) Co-edition Penguin Books-Unesco, 1972 (£1.95, $6.50).

■ **The School and Continuing Education: Four Studies,** 1972 (£1.50, $5).

■ **Systems Approach to Teacher Training and Curriculum Development: the case of developing countries,** by Taher Razik. Unesco-International Institute for Educational Planning, 1972 (£1.35, $4.50).

■ **English in Africa:** a guide to the teaching of English as a second language with special reference to the post-primary school stages, by G.P. McGregor. (No. 4 in Unesco Source Books on Curricula and Methods). Co-edition Heinemann-Unesco, London, 1971 (£1.50, $5).

SCIENCE

■ **Annual Summary of Information on Natural Disasters, No. 5, 1970,** 1972 (£1.05, $3.50).

■ **Guide to World Inventory of Sea, Lake and River Ice.** (No. 9 in Technical Papers in Hydrology). Unesco-IAHS, 1972 (75p, $2.50).

■ **Teaching Aids in Hydrology.** (No. II in Technical Papers in Hydrology), 1972 (£1.35, $4).

■ **The Surveillance and Prediction of Volcanic Activity, A review of methods and techniques.** (No. 8 in the series Earth Sciences), 1972 (£4.20, $14).

LIBRARIES

■ **World Guide to Library Schools and Training Courses in Documentation** (composite: English - French). Co-edition Clive Bingley-Unesco, London, Paris, 1972 (£3, $9).

■ **Bibliographical Services Throughout the World 1965-1969,** by Paul Avicenne. (In the series: Documentation, libraries and archives: bibliographies and reference works), 1972 (£2.10, $7).

Transistorized world

Radio sets in the U.S.A. outnumber the population (1,412 sets per 1,000 persons) reports the latest edition of the Unesco Statistical Yearbook (1). Development of the transistor has led to a phenomenal spread of radio, particularly in the developing countries. In Latin America, radio sets number from 370 per 1,000 persons (Argentina) to 60 per 1,000 (Brazil). In Asia, excluding Japan, the proportion ranges from 224 (Syria) to 14 (Pakistan). Though growing fast, rates in Africa are still comparatively low, ranging from 222 per 1,000 (Spanish Sahara) to 132 (Egypt and Liberia) and only 4 per 1,000 (Zaire).

(1) 1971 edition, Unesco, Place de Fontenoy, 75700, Paris; £11.65, $35, 140 F.

Earthquake mission in Nicaragua

A two-man Unesco mission has gone to Managua, Nicaragua's earthquake-stricken capital. Dr. Enzo Faccioli, an Italian structural engineer, and Dr. Cinna Lomitz of Chile, professor of seismology at the National University of Mexico, will work with the Nicaraguan authorities and a team of Mexican engineers and scientists. They will help to select the best sites for the reconstruction of the city, in terms of future earthquake risks.

Unesco honours Byelorussian poets

Unesco, last November, marked the 90th anniversaries of the birth of two great Byelorussian poets, Yanka Kupala and Yakub Kolas, at a ceremony in Paris attended by Mr. René Maheu, Director-General of Unesco, and Mr. Piotr Abrassimov, Soviet ambassador to France. Between them Kupala and Kolas were largely responsible for the revival of Byelorussian literature. The Government of Byelorussia has erected a memorial in Minsk, capital of the Republic, and has issued two commemorative medallions in their honour, and is publishing new editions of their complete works.

Meteorology centenary

The centenary of the creation of the International Meteorological Organization is being celebrated this year by the World Meteorological Organization under the title "IMO-WMO Centenary". Set up in 1951 as a U.N. Specialized Agency, WMO took over the functions of IMO, which was founded after the First International Meteorological Congress in Vienna, in 1873. Between them, the two organizations have worked for 100 years to encourage the development and application of meteorology as a science and to promote international collaboration in meteorology.

'Firdausi' awards by Iran and U.S.S.R.

Iran and the U.S.S.R. have jointly created a number of prizes for outstanding works in science, literature and art which contribute to friendship and mutual understanding between the two countries. The awards are named after Abdul Kasim Firdausi, the renowned 10th century poet of Tajiko-Persian origin and author of the Persian epic "Shah-nama" (see "Unesco Courier", October 1971). The prizes will be awarded every two years to two Soviet and two Iranian citizens.

Link for a world science data system

Unesco and France have set up an international register of scientific periodicals, yearbooks and other serial publications. Named the International Serials Data System, it is housed at the Bibliothèque Nationale in Paris, and forms part of Unisist, Unesco's world science information system. It will help researchers to locate data on serial publications more speedily and will set up a network between libraries, publishers and international organizations.

Aid for Venice

Britain's "Venice in Peril Fund" is paying for the restoration of two famous monuments in Venice: Sansovino's Loggetta (the loggia at the base of the Campanile in St Mark's Square) and the church of San Nicolo dei Mendicoli. Another recent contribution to the Unesco-sponsored international campaign to save Venice is a fund-raising exhibition of original prints contributed by 123 Italian artists, held in Varese, northern Italy.

Philae hieroglyphics to be recorded

An Austrian Egyptologist, Professor Erich Winter, is to record and prepare for publication the more than 500,000 hieroglyphic inscriptions on the temples of Philae on the Nile. The work has been commissioned by the Austrian Government as a contribution to the Unesco-sponsored international campaign to preserve the monuments of Philae, the island inundated when the Aswan dam project raised the level of the Nile. The buildings are to be dismantled and re-assembled on the nearby island of Agilkia.

Flashes

■ *A new micro-filming device developed in the U.S.A. can record 625 book-sized pages on a single sheet of film no bigger than one book page.*

■ *Two new typefaces (named "Unesco-TI" and "Unesco LI") for printing in the Thai and Lao alphabets have been developed by the Unesco-aided Tokyo Book Development Centre.*

■ *Asia's population in 2000 A.D. is expected to top 3,500 million (total world population in 1970), according to a U.N. Economic Commission for Asia and the Far East report.*

■ *One third of all books published in the Soviet Union are textbooks, now published in 52 of the 100 or so languages of the U.S.S.R.*

Letters to the Editor

BEAUTY IN BOOKS

Sir,

Congratulations on your admirable number dealing with the Art of the Book and new discoveries of ancient treasures in China (December 1972). It was of outstanding interest, a pleasure to read and a joy to behold.

L. Dallex
Paris, France

ADVENTURE IN MUSIC

Sir,

I read with interest your photo report, "Art from the Sound of Music" (November 1972). This method of using sound as stimulation for visual creation is far from new I practised it with emotionally maladjusted children during the last war. There was one difference in method. Music was played while the children painted, and the piece repeated as seemed desirable during the time they were occupied.

Results were remarkable in terms of colour and rhythm. But most of all to be noted was a greater sense of organization and control which certainly emerged.

Since that time I have prompted students doing teaching practice with me to use the same idea. It would appear to produce good, lively, adventurous results.

L.G. Jerromes
Art Dept., Stroud Girls'
High School, U.K.

ITALY'S 'WORKING CLASS' STUDENTS

Sir,

Among the extracts from the book, "Letter to a Teacher", published in your June 1972 issue, a passage referring to Italian university students (pages 15-16) states:

"*Selection reaches its goal.* 'Daddy's boys' constitute 86.5 per cent of the university student body; labourers' sons, 13.5 per cent. Of those who get a degree, 91.9 per cent are young gentlemen and 8.1 per cent are from working-class families (Italian Statistical Yearbook 1963, tables 113-14)."

As this refers to figures from surveys carried out by Italy's Istituto Centrale di Statistica I have to point out that the statements made are incorrect, being based on misinterpretation and misrepresentation of the data in the relevant tables for the 1960/61 academic year.

In the statistics on first-year university students, the author of "Letter to a Teacher" has taken into account, as far as the social and economic class of fathers are concerned, only sons of "lavoratori dipendenti", blue-collar wage-earners (6,301) and unpaid family workers (150), totalling 6,451 and accounting for 13.5 per cent of the total (47,802). He has deduced from this that sons of working-class fathers account for only 13.5 per cent while the rest (85.5 per cent) are "daddy's boys".

Apart from the unflattering implications of the words "daddy's boys" —whether in Italy or elsewhere—the conclusion is basically false since the term working-class must be taken to include not only wage-earners but also the self-employed, such as craftsmen, shopkeepers, owner and tenant-farmers and so on, whose sons at university number 12,292 and make up 25.7 per cent of the total. In other words the percentage of students coming from working-class families (wage-earners and self-employed) in 1960/61 was 39.2 per cent.

Even this figure must be regarded as an underestimate since the working-class should also include certain categories of white-collar workers who statistically fall into the executives and white-collar workers group. Similar considerations apply to graduates.

From these facts and in view of the changes that have taken place since 1960, it is reasonable to assume that Italian university students from working-class families now account for about half the total. This has been confirmed by a special survey of first-year university students, also carried out by the Istituto Centrale di Statistica. This survey shows that in 1967/68 47.3 per cent of first-year students belonged to working-class families (self-employed, wage-earners and unpaid family workers combined).

These comments should correct any wrong impression your readers may have gained regarding the university student situation in Italy.

Luigi Pinto
Director-General
Istituto Centrale di Statistica
Rome, Italy

IDEALS AND PRIORITIES

Sir,

I read with great interest but also with some feeling of displeasure your articles on the philosophy of Aurobindo and the cultural city of Auroville (October 1972).

The efforts for internationalization and the spread of culture connected with Auroville are commendable; so is the design and architecture of the majestic "Sphere of Unity".

But how much will all this cost? The "Unesco Courier" frequently reminds us about the problem of world hunger, and when I think about the people of India and the problems many of them have to even subsist, I cannot help feeling exasperated by this grandiose extravagance.

I also wonder how many Indians will benefit from the cultural influence of Auroville when for many the major preoccupation is where the next bowl of rice is coming from.

Mlle Castel
Nice, France

ANIMALS IN PERIL

Sir,

As an international organization concerned with the protection of nature against the growing dangers of pollution, could not Unesco launch a campaign to promote action for the safeguard of animals and against their systematic extermination. There are many associations for the protection of animals which would join in such a concerted effort, and numerous newspapers have recently added their voices to warn against the increasing threat to animal life.

Despite the opening of parks and reserves, the protection of animals is still largely theoretical and certainly ineffective in Western Europe as in other parts of the world.

Claude Lambert
Epinal, France

PEACE IN THE MINDS OF MEN...

Sir,

Looking over "A 21-Point Programme for a Global Strategy in Education" (your November 1972 issue), I found many references to what can be subsumed under the category of knowledge and skills, but not a word about attitudes.

I wish to challenge the educators of the world with the question, "Knowledge and skill for what?" Does not the great danger of annihilation of the human race from war come from the highly literate nations with their formidable technology of weapons, including guided (or misguided) missiles? Is there not a need for better character rather than for more knowledge and skill? Should we not set our sights on such goals as world-mindedness and world brotherhood and loyalty to humanity?

Has Unesco forgotten the slogan of its founders—"Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed." Surely this is a matter not only for education but for science and culture as well. If we do not know how to develop attitudes and understanding for peace let us direct our scientific resources in that direction.

Theo. F. Lentz
Director, St. Louis Peace
Research Laboratory, U.S.A.

FROZEN ASSETS

Sir,

Why not take eggs and sperm of animals and freeze it so that, if a species becomes extinct, it can be brought back to life again when we have obtained an ecological balance?

Malcolm Samuel (14)
Wetherby, U.K.

UNJUST COMMENTS ?

Sir,

As a teacher I was struck by the extremely critical assertions in your issue devoted to failure in school and the social background of students (June 1972). Today's teaching system is far from perfect and calls for changes and adjustments to meet the needs of the modern world. But this is no reason for openly condemning the teaching establishment as a whole which, after all, has helped to make us what we are. These accusations of incompetence and partiality are by no means fully justified, but the fact that they are publicized by an organization which claims to be objective gives them all the more force.

Eliane Audoly
Blois, France

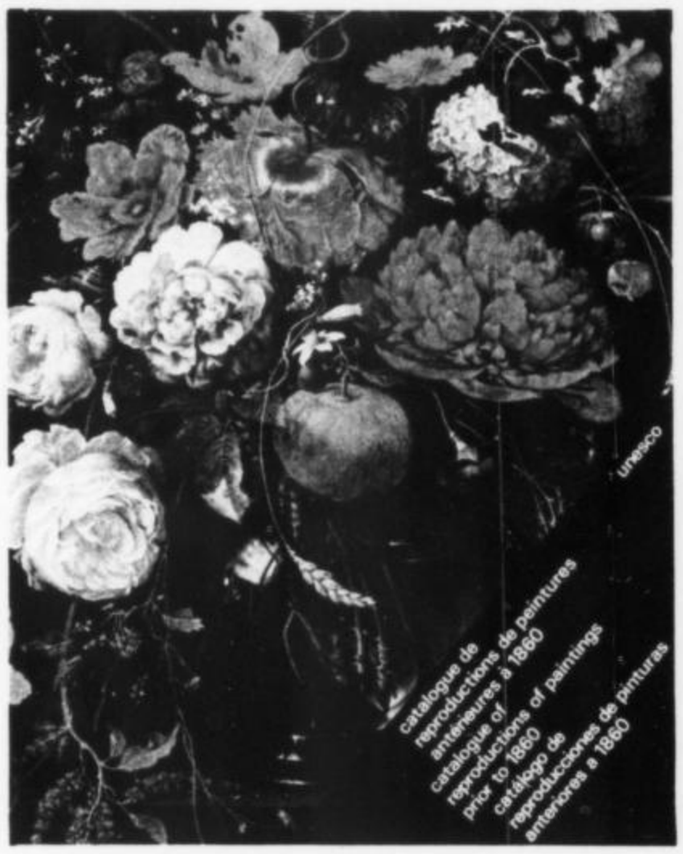
Imp. GEORGES LANG, PARIS. — Dépôt légal C 1 — Février 1973 — IMPRIMÉ EN FRANCE (*Printed in France*)

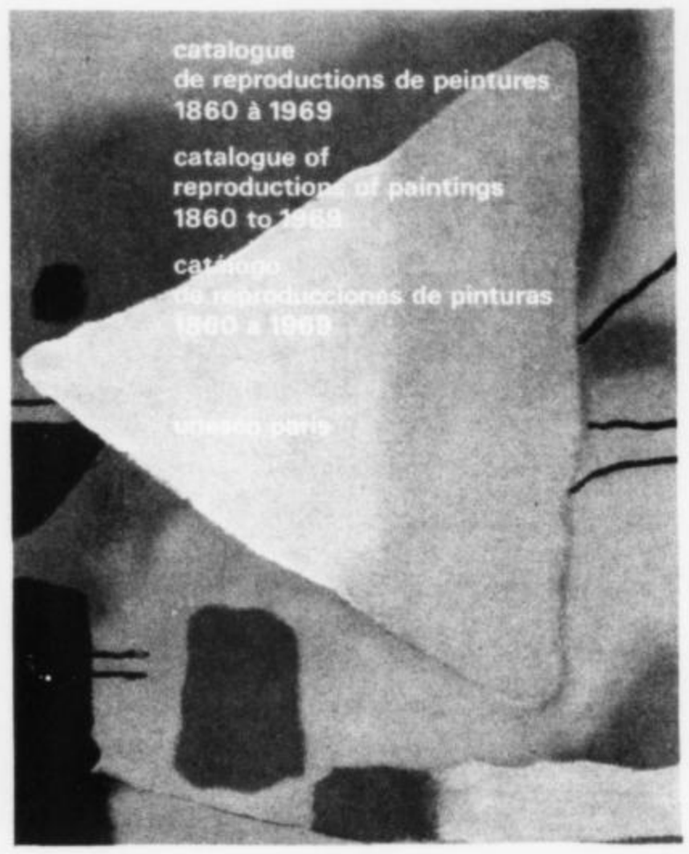
TWO UNESCO CATALOGUES OF COLOUR REPRODUCTIONS

■ Up-to-date listings of reproductions of world-famous works comprising a broad international selection.

■ Paintings selected on the basis of fidelity of reproduction, significance of the artist and the importance of the original work.

■ Each painting printed in black and white with full details (in English, French and Spanish) of the original work and of the reproduction (size, price, name of publisher).


unesco
catalogue de reproductions de peintures antérieures à 1860
catalogue of reproductions of paintings prior to 1860
catálogo de reproducciones de pinturas anteriores a 1860



CATALOGUE OF REPRODUCTIONS OF PAINTINGS PRIOR TO 1860
9th edition, revised and enlarged. Nearly 1,400 paintings listed
501 pages - $9.50 - £2.85 - 38 F

CATALOGUE OF REPRODUCTIONS OF PAINTINGS 1860 TO 1969
9th edition, revised and enlarged. Over 1,500 paintings listed
549 pages - $8.50 - £2.55 - 34 F

Where to renew your subscription
and order other Unesco publications

Order from any bookseller or write direct to the National Distributor in your country. (See list below; names of distributors in countries not listed will be supplied on request.) Payment is made in the national currency; the rates quoted are for an annual subscription to THE UNESCO COURIER in any one language.

★

— **AUSTRALIA.** Publications : Educational Supplies Pty. Ltd., P.O. Box 33, Brookvale, 2100, NSW; Periodicals: Dominie Pty. Limited, Box 33, Post Office, Brookvale 2100, NSW. Sub-agent. United Nations Association of Australia, Victorian Division 5th floor, 134/136 Flinders St., Melbourne (Victoria), 3000. ($ Aus 3.60) — **AUSTRIA.** Verlag Georg Fromme & C°.,Arbeitergasse 1-7, 1051, Vienna (AS 110). — **BELGIUM.** "Unesco Courier" Dutch edition only : N.V. Handelmaatschappij Keesing, Keesinglaan 2-18, 2100 Deurne-Antwerpen. (250 F belges). French edition and general Unesco publications agent : Jean de Lannoy, 112, rue du Trône, Brussels 5. CCP 3380.00. — **BURMA.** Trade. Corporation N° (9), 550-552 Merchant Street, Rangoon. — **CANADA.** Information Canada, Ottawa, (Ont.) ($ 5,00). — **CYPRUS.** "MAM", Archbishop Makarios 3rd Avenue, P.O. Box 1722, Nicosia. — **CZECHOSLOVAKIA.** S.N.T.L., Spalena 51, Prague 1 (permanent display); Zahranicni literatura, 11 Soukenicka Prague 1. For Slovakia only : Alfa Verlag - Publishers, Hurbanovo nam. 6, 893 31 Bratislava - CSSR. — **DENMARK.** Ejnar Munksgaard Ltd., 6, Nörregade, 1165, Copenhagen K. (Dan. Kr. 27.00) — **EGYPT (ARAB REPUBLIC OF).** National Centre for Unesco Publications, N° 1 Talaat Harb Street, Tahrir Square, Cairo; Librairie Kasr El Nil, 38, rue Kasr El Nil, Cairo. (IL.E. 35). — **ETHIOPIA.** National Commission for Unesco, P.O. Box 2996, Addis Ababa. — **FINLAND,** Akateeminen Kirjakauppa, 2 Keskuskatu, Helsinki (Fmk. 13.90). — **FRANCE.** Librairie de l'Unesco, 7-9, place de Fontenoy, 75700-Paris. C.C.P. 12598-48 (17 F). — **GERMAN DEMOCRATIC REP.** Deutscher Buch-Export und Import Gmbh, Leninstrasse 16, 701 Leipzig. — **FED. REP. OF GERMANY** All publications: Verlag Dokumentation, Postfach 148, Jaiserstrasse 13, 8023 München-Pullach. For the Unesco Kurier (German ed only) Bahrenfelder-Chaussee 160, Hamburg-Bahrenfeld, C.C.P. 276650 (DM 16). — **GHANA.** Presbyterian Bookshop Depot Ltd., P.O. Box 195, Accra; Ghana Book Suppliers Ltd., P.O. Box 7869, Accra; The University Bookshop of Ghana, Accra; The University Bookshop of Cape Coast, The University Bookshop of Legon, P.O. Box 1, Legon. — **GREAT BRITAIN.** See United Kingdom. — **GREECE.** Librairie H. Kauffmann, 28, rue du Stade, Athens; Librairie Eleftheroudakis, Nikis 4, Athens. — **HONG-KONG.** Swindon Book Co., 13-15, Lock Road, Kowloon. — **HUNGARY.** Akadémiai Könyvesbolt, Váci u. 22, Budapest V; A.K.V. Könyvtárosok Boltja, Népköztársaság utja 16, Budapest VI. — **ICELAND.** Snaebjörn Jonsson & Co., H.F., Hafnarstraeti 9, Reykjavik. — **INDIA.** Orient Longman Ltd., Nicol Road, Ballard Estate, Bombay 1; 17 Chittaranjan Avenue, Calcutta 13; 36a, Anna Salai, Mount Road, Madras 2; B-3/7 Asaf Ali Road, New Delhi 1; Sub- Depots: Oxford Book & Stationery Co. 17 Park Street, Calcutta 16 and Scindia House, New Delhi; Publications Section, Ministry of Education and Youth Services, 72 Theatre Communication Building, Connaught Place New Delhi 1. (Rs. 18,75). — **INDONESIA.** Indira P.T., Djl. Dr. Sam Ratulangie 37, Djakarta. — **IRAN.** Iranian National Commission for Unesco, Avenue Iranchahr Chomali No 300, B.P. 1533, Teheran. — **IRAQ.** McKenzie's Bookshop, Al-Rashid Street, Baghdad; University Bookstore, University of Baghdad, P.O. Box 75, Baghdad. — **IRELAND.** The National Press, 2, Wellington Road, Ballsbridge, Dublin 4. — **ISRAEL.** Emanuel Brown, formerly Blumstein's Bookstores, 35 Allenby Road and 48, Nachlat Benjamin Street, Tel-Aviv; 9, Shlomzion Hamalka Street Jerusalem. (24 I.L.) — **JAMAICA.** Sangster's Book Stores Ltd., P.O. Box 366, 101 Water Lane, Kingston. — **JAPAN.** Maruzen Co. Ltd., P.O. Box 5050, Tokyo International 100-31 (Y 1,440). — **KENYA.** The E.S.A. Ltd., P.O. Box 30167, Nairobi. — **KOREA.** Korean National Commission for Unesco, P.O. Box Central 64, Seoul. — **KUWAIT.** The Kuwait Bookshop Co., Ltd., P.O. Box 2942, Kuwait. — **LIBERIA.** Cole and Yancy Bookshops Ltd., P.O. Box 286, Monrovia. — **LIBYA.** Agency for Development of Publication & Distribution, P.O. Box 34-35, Tripoli. — **LUXEMBURG.** Librairie Paul Bruck, 22, Grand-Rue, Luxembourg. — **MALAYSIA.** Federal Publications Sdn Bhd., Balai Berita, 31, Jalan Riong, Kuala Lumpur. — **MALTA.** Sapienza's Library, 26 Kingsway, Valletta. — **MAURITIUS.** Nalanda Company Ltd., 30, Bourbon Street, Port-Louis (Rs. 17,45). — **MONACO.** British Library, 30, Bld des Moulins, Monte-Carlo. — **NETHERLANDS.** "Unesco Courier" Dutch edition only : N.V. Internationale Uitgevers-En Handelmaatschappij Systemen Keesing, Ruysdaelstraat 71-75, AmsterdamZuid. (fl. 17.50). Agent for all Unesco publications : N. V. Martinus Nijhoff, Lange Voorhout, 9, The Hague. — **NETHERLANDS ANTILLES.** G. C. T. Van Dorp & Co. (Ned Ant.). N. V., Willemstad, Curaçao. N. A. (NA fl. 7. 80). — **NEW ZEALAND.** Government Printing Office, Government Bookshops at : Rutland Street, P.O. Box 5344, Auckland; 130, Oxford Terrace, P.O. Box 1721, Christchurch; Alma Street, P.O. Box 857, Hamilton; Princes Street, P.O. Box 1104, Dunedin; Mulgrave Street, Private Bag, Wellington ($ 3.00). — **NIGERIA** The University Bookshop of Ife, The University Bookshop of Ibadan, P.O. Box 286; The University Bookshop of Nsukka, The University Bookshop of Lagos, The Ahmadu Bello University Bookshop of Zaria. — **NORWAY.** All publications : Johan Grundt Tanum (Booksellers) Karl Johans gate 41/43, Oslo 1. For Unesco Courier only: A.S. Narvesens Litteraturtjeneste, Box 6125, Oslo 6 (K.23,00).- **PAKISTAN.** The West-Pak Publishing Co. Ltd., Unesco Publications House, P.O. Box 374 G.P.O., Lahore; Showrooms : Urdu Bazaar, Lahore, and 57-58 Murree, Highway, G/6-1, Islamabad. Pakistan Publications Bookshop, Sarwar Road, Rawalpindi. Mirza Book Agency 65 Shahrah Quaid-e-azam, P.O. Box N°, 729, Lahore-3 — **PHILIPPINES.** The Modern Book Co., 926 Rizal Avenue, P.O. Box 632, Manila D-404. — **POLAND.** All publications : ORWN PAN Palac Kultury i Nauki, Warsaw. For the Unesco Courier only : RUCH, ul. Wronia, 23, Warsaw 10. — **PORTUGAL.** Dias & Andrade Ltda, Livraria Portugal, rua do Carmo 70, Lisbon (Esc. 105). — **SINGAPORE.** Federal Publications Sdn Bhd., Times House, River Valley Road, Singapore 9. — **SOUTHERN RHODESIA.** Textbook Sales (PVT) Ltd., 67 Union Avenue, Salisbury. — **SRI LANKA.** Lake House Bookshop, Sir Chittapalam Gardiner Mawata P.O.B. 244 Colombo 2. (Rs 25). — **SUDAN.** Al Bashir Bookshop, P.O. Box 1118, Khartoum. — **SWEDEN.** All publications: A/B C.E. Fritzes Kungl. Hovbokhandel, Fredsgatan 2, Box 16356, 10327 Stockholm 16. For the Unesco Courier : Svenska FN-Förbundet, Box 150 50, S-104 65, Stockholm (Kr. 18). — **SWITZERLAND.** All publications : Europa Verlag, 5 Rämistrasse, Zürich. Librairie Payot, rue Grenus 6, 1211, Geneva 11, C.C.P. 12-236 (Fr. S. 16.-). — **TANZANIA.** Dar-es-Salaam Bookshop, P.O.B. 9030 Dar-es-Salaam. — **THAILAND.** Suksapan Panit, Mansion 9, Rajdamnern Avenue, Bangkok. (71.00 baht). — **TURKEY.** Librairie Hachette, 469 Istiklal Caddesi, Beyoglu, Istanbul. — **UGANDA.** Uganda Bookshop, P.O. Box 145, Kampala. — **SOUTH AFRICA.** All publications: Van Schaik's Bookstore (Pty). Ltd., Libri Building, Church Street, P.O. Box 724, Pretoria. For the Unesco Courier (single copies) only: Central News Agency P.O. Box 1033, Johannesburg. **UNITED KINGDOM.** H.M. Stationery Office, P.O. Box 569, London, S.E.I., and Government Bookshops in London, Edinburgh, Cardiff, Belfast, Manchester, Birmingham, Bristol (£1,30). — **UNITED STATES.** Unesco Publications Center, P.O. Box 433, New York, N.Y. 10016 ($ 5). — **U.S.S.R.** Mezhdunarodnaja Kniga, Moscow, G-200. — **YUGOSLAVIA.** Jugoslovenska Knjiga, Terazije, 27, Belgrade; Drzavna Zaluzba Slovenije Mestni Trg. 26, Ljubljana.

THE ROSE IS THE MESSAGE

A graphic example of today's hard-hitting Cuban revolutionary poster art which has developed since 1959. Many of Cuba's leading painters and graphic artists now devote their talents to poster designing. This poster of a rose, a thorn, a drop of blood is the work of a young Cuban artist, Alfredo Rostgaard, and was produced for the Havana " Festival of Protest Songs " in 1967. It was originally made by the artist in bright and vigorous colours. Here it has been interpreted in duotone.

Poster " La Casa de las Americas ", Havana, Cuba